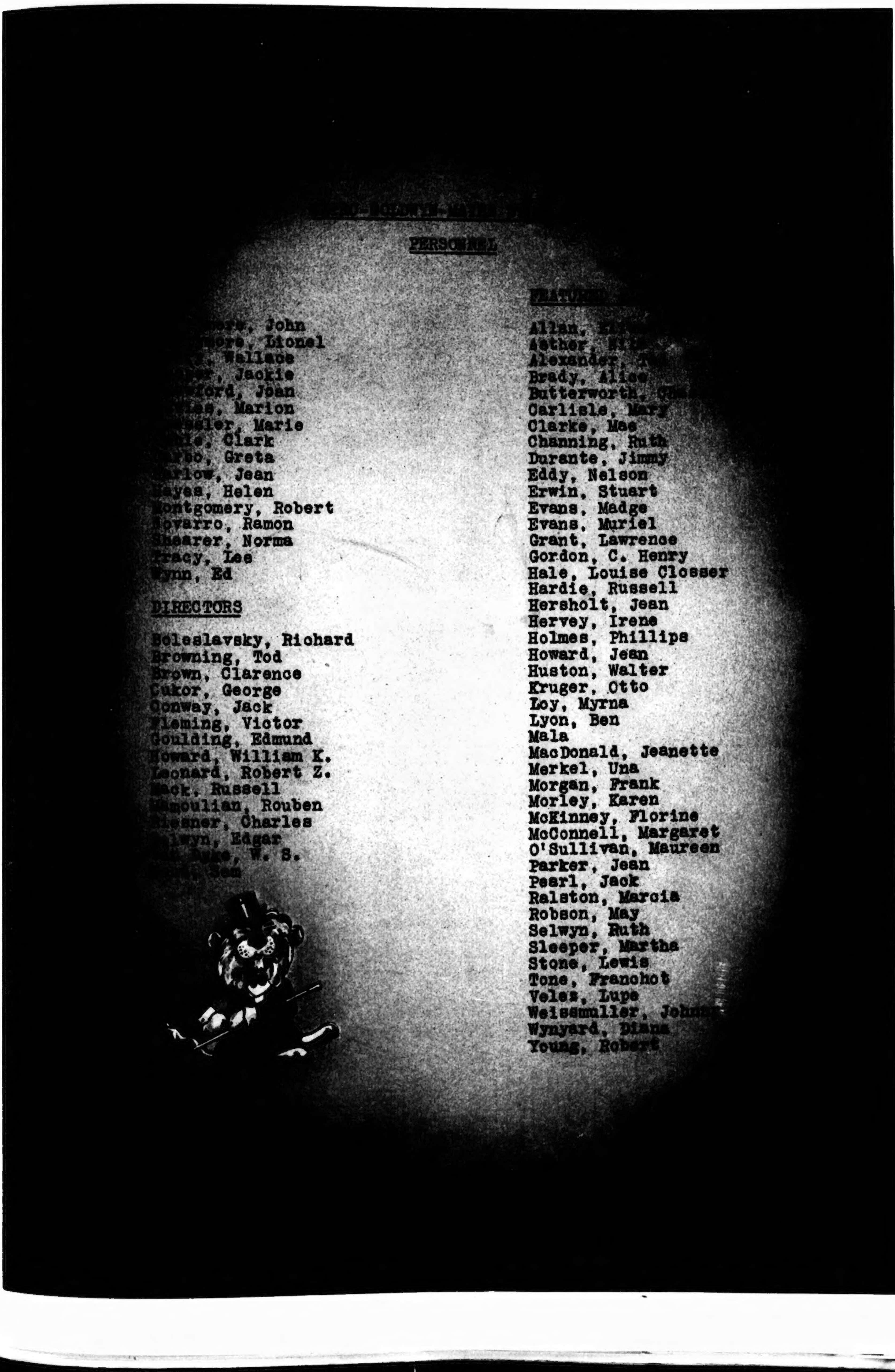
Kine WEEKLY

"THE FILMS WE WANT"

By

DIXON SCOTT

See Page 3.



RO-GOLDWYN-MAYE

PERSONNEL

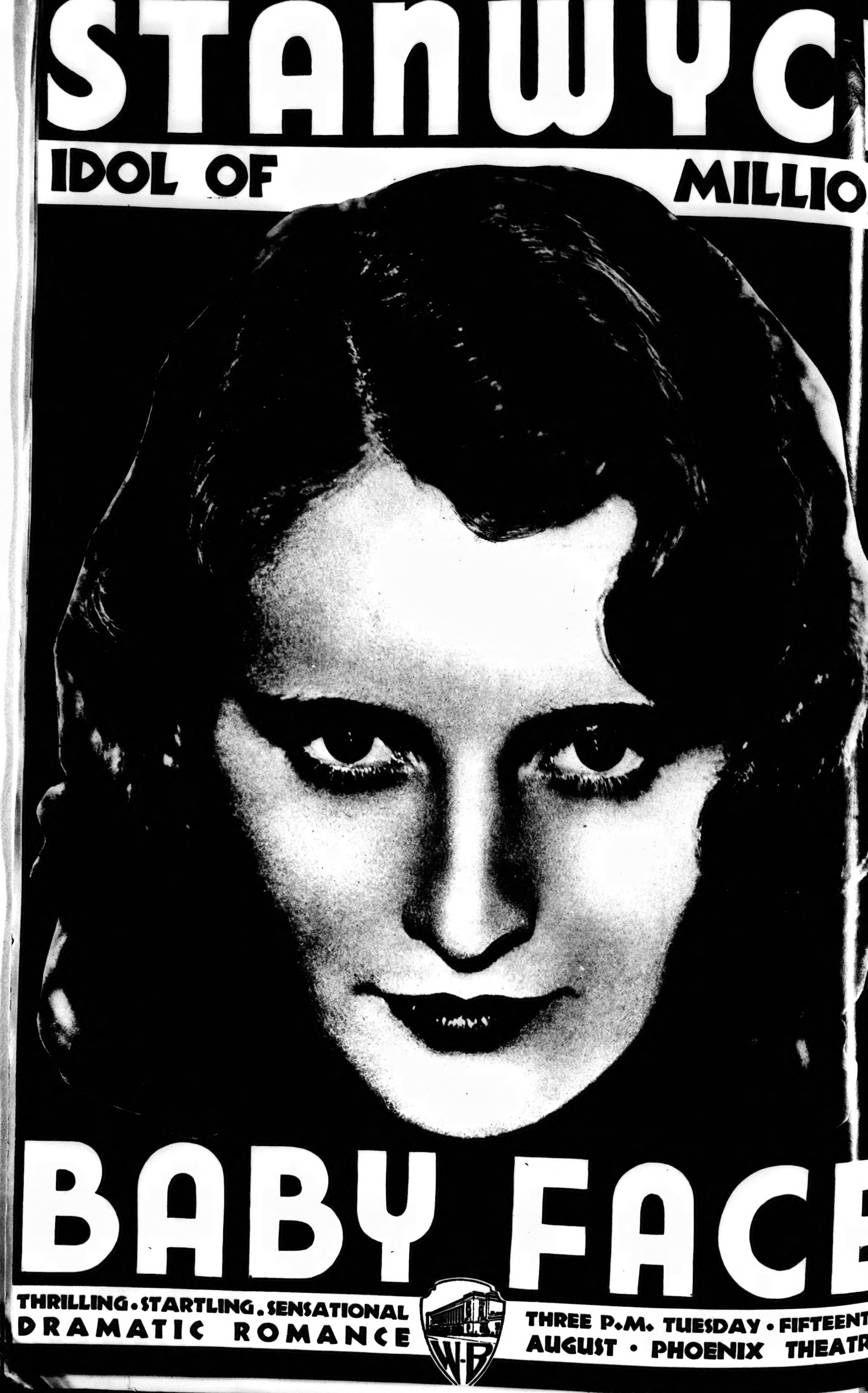
ore, John
more, Lionel
, Wallace
per, Jackie
wford, Joan
ies, Marion
essler, Marie
ble, Clark
arbo, Greta
arlow, Jean
ayes, Helen
ontgomery, Robert
ovarro, Ramon
hearer, Norma
racy, Lee
ynn, Ed

DIRECTORS

oleslavsky, Richard
rowning, Tod
rown, Clarence
Cukor, George
Conway, Jack
leming, Victor
Goulding, Edmund
oward, William K.
eonard, Robert Z.
ack, Russell
moulian, Rouben
iesner, Charles
lwyn, Edgar
Dyke, W. S.
Sam

FEATURED

Allan,
Asther,
Alexander,
Brady, Alice
Butterworth,
Carlisle, Mary
Clarke, Mae
Channing, Ruth
Durante, Jimmy
Eddy, Nelson
Erwin, Stuart
Evans, Madge
Evans, Muriel
Grant, Lawrence
Gordon, C. Henry
Hale, Louise Closser
Hardie, Russell
Hersholt, Jean
Hervey, Irene
Holmes, Phillips
Howard, Jean
Huston, Walter
Kruger, Otto
Loy, Myrna
Lyon, Ben
Mala
MacDonald, Jeanette
Merkel, Una
Morgan, Frank
Morley, Karen
McKinney, Florine
McConnell, Margaret
O'Sullivan, Maureen
Parker, Jean
Pearl, Jack
Ralston, Marcia
Robson, May
Selwyn, Ruth
Sleeper, Martha
Stone, Lewis
Tone, Franchot
Velez, Lupe
Weissmuller, Johnny
Wynyard, Diana
Young, Robert



STANWYC

IDOL OF MILLIO

BABY FACE

THRILLING • STARTLING • SENSATIONAL
DRAMATIC ROMANCE

W-B

THREE P.M. TUESDAY • FIFTEENT
AUGUST • PHOENIX THEATR

Blackpool S.O. Decision Reversed

page 6

Kinematograph WEEKLY

No. 1373 Thursday, August 10, 1933 Vol. 198

Many Holiday Kinema Openings

pp. 5, 7 & 45

WHAT EXHIBITORS DEMAND OF THE PRODUCER

STORY AND MOVEMENT

The July number of the "International Review of Educational Cinematography," published in Rome, contains an article from the pen of Dixon Scott, the prominent North of England showman, entitled "The Films We Want." The editor of the Review, in a subjoined comment, remarks that in printing Mr. Scott's article the limits of the magazine's programme is somewhat overstepped, but that since the direct participation of the kinema proprietor is necessary if films are to be improved, the article is one of extreme importance.

Mr. Scott's article will attain very wide publicity as the "International Review" is printed in the main European languages and circulated all over the world. The following is an abridgment of Mr. Scott's essay:

DIXON SCOTT'S ANALYSIS

DIXON SCOTT

So far as the exhibitor is concerned, he can truthfully reply to the question, "What films do you want?" with one short sentence: "I want the films that will fill my theatre." The producer is well aware of this; and, to do him justice, does his best in his hard task of dealing with the intractable material of which the "public" is composed.

But, immediately the exhibitor makes some such bold and straightforward confession, the critics pounce upon him, and denounce him as gross and commercially minded, thinking solely of "box-office attractions," and caring for nothing but money. For critics, taking them by and large, criticise films from many points of view, but forget the one essential. They discuss them from the æsthetic angle, for their instructional value, for their photographic perfection, for the performance of the stars, and so on; but these are all but parts of the whole. It is with them *all*, built up into a whole, that the exhibitor must deal.

In spite of all the praise lavished upon many films for their perfection of stage-craft, eccentric camera angles, etc., the exhibitor is quite unimpressed by them. And he has a good reason. He is catering for the public, with whom he has immediate contact: and he has learnt by bitter experience that that public does not like them.

Yet the high praise given by many critics to pictures of this kind has led to the curious belief in the minds of many that there are scores of excellent films which the wicked exhibitor is similarly withholding from a public thirsting to see them.

This learning of what the public does *not* want, by the painful process of trial and error, is the only guide the exhibitor has. It is quite true to say that the public does not know what it wants—and demand it immediately! The task of the exhibitor is to reconcile this paradox.

The "Joculator"

A good comedy short is a great asset. It can, indeed save a mediocre feature. A pair of good comedians, such as Laurel and Hardy, whose troubles and tribulations have made many a kinema resound with laughter, are a boon to the whole world.

Go as far back into history as we wish, we find that the comedian has always been the chief entertainer. There was one Berdic, registered in the Domesday Book as possessed of a large tract of land in Gloucestershire, whose occupation was that of "*joculator.*" And not only had the minstrels and "*joculators*" to be able to sing well, and perform feats of dexterity with their shields and swords, they had to be able *to tell a story*. There, in a phase, is what the kinema exhibitor wants, because in the long run that is what the public wants.

What the Public Wants

Ah! but what *kind* of a story? It has to be something as *simple* as possible *to understand*; something which is, so to speak, native to the audiences; something full of the passions and emotions which animate the great majority of ordinary folk. People in the mass insist, in their stories, on seeing evil overwhelmed by good, wrong punished.

Next, the story must be *clear* in its outlines. A crowd of average people drawn together by an ordinary kinema can only be held by a plain, unvarnished tale. And it must be "*real.*" It must mean what it says.

Keep Moving!

The story, again, must quickly get into its stride and keep moving. Action is imperative. it is only the more leisured classes who can enjoy highbrow comedy or what we call "polite" drama. The manual worker, who meets life in the raw, knows that real drama is very seldom good-mannered and that melodrama is much nearer to life than people who live in a sheltered environment are aware. He also likes his comedy *boisterous*. Audiences quickly grow bored and restless when actors stand stock-still before them and engage in dialectical subtleties.

The exhibitor must have stories which appeal to the masses. It is unjust to accuse kinema owners of creating an appetite for a low grade of entertainment. They cater for the class of entertainment which the people's average intelligence enables them to appreciate, and that average intelligence is not a day older than eighteen years of age. If a story which is intended to be played before the ordinary public cannot be comprehended by the average person of eighteen years of age, it is useless for the purpose of the kinema.

It cannot be too clearly stated that the public are entitled to get the entertainment they pay for. Exhibitors have no right to try to force "education" upon them. The unshatterable rock basis on which they put their money down at the pay-box is this: they are coming in to be *told a story*.

If the exhibitor fails to tell them a story, they will not return—and serve him right!

One great demand of the average man and woman is to be lifted out of his own life, to be shown something "different."

Morality of Films

There is one type of picture which the sensible exhibitor flatly asserts that he does *not* want. As the kinema is, above all, an entertainment for young and old, it must be the right place for happy family parties. The successful exhibitor, therefore, is one who keeps his screen clean. Decent fathers and mothers cannot enjoy themselves watching a story in which everybody is unfaithful to everybody else; every other scene an excuse for a display of intense eroticism. It is for this reason that there has recently been a great revulsion against many films which were little better than sex orgies.

After years of criticism and denunciation, the British producer is now giving us the films we—that is, our English public—want. Where, in any film market, can be found better pictures than such recent British pictures as "Looking on the Bright Side," "The Flag Lieutenant," "The Good Companions," "The Blarney Stone," "Up for the Derby," "My Wife's Family," "Jack's the Boy," "Sunshine Susie," and "Soldiers of the King"?

There has been a tendency to overstress comedy. The French say that we take our pleasures sadly; and yet our people love comedy, and do not care for the morbid type of drama which sometimes comes to us from the Continent. But I think we could now do with more dramatic subjects; especially if our producers would work into these the modern life of the people, as well as scenes with historical backgrounds, of which there are certainly no lack in our country. In my own county of Northumberland alone, for instance, we have scores of castles, towers, and fortified farm houses, most of which have been the scenes of stirring drama.

That the ordinary kinema does not, and is not intended to, cater for persons who want an entirely different kind of show from that which I have indicated, is no condemnation of the kinema. If people want a special kind of show, it is for them to obtain the means to provide it. The so-called "highbrows" when they are gathered together make a delightful audience; and, in spite of anything in the foregoing which may seem definitely on the side of the "lowbrow," I know that there are sufficient people who want, and will pay for, something of a different character to make the exhibition of special pictures profitable.

Art Films and Kinema Clubs

The natural outlet for these seekers after perfection, for whom I have the greatest admiration, is for them to form Film Societies in the cities which are large enough to maintain them and to hire a kinema for their special requirements. Obviously they could, at the outset, have their exhibitions on Sundays only, in kinemas which are not licensed for ordinary exhibitions on that day; otherwise their expenses would be too high. All such efforts will have my ardent support.

Never let it be forgotten, however, that, in our actual business, we depend absolutely on the average man and woman, and that he who pays the piper must call the tune.

B. HENRY, the new General Manager of A.B.F.D.

B. HENRY TO BE A.B.F.D. GENERAL MANAGER

ANNOUNCEMENT is made by Reginald P. Baker, joint managing director, with Basil Dean, of Associated British Film Distributors, Ltd., of the appointment of Benjamin Henry as general manager, in succession to Harry Rose, who is resigning his position with A.B.F.D.

Mr. Henry, who is well known through his long connection with the Trade, takes up his new duties on August 14.

Starting his business experience with Moss Empires, Mr. Henry remained with that company for eleven years, leaving to join Wardour Films as London branch manager. During his six years with the latter company he has made a host of friends among exhibitors and the Trade generally. He leaves Wardour Films with everybody's good wishes for continued success in his new appointment.

◆

NO ENTERTAINMENT TAX CHANGE

CHANCELLOR AND THEATRE INTERESTS

There is no prospect at present of any substantial alteration of the entertainments tax.

In reply to the Society of West End Theatre Managers, Neville Chamberlain has, through his secretary, written as follows:—

"The Chancellor of the Exchequer has given careful consideration to the proposal made in your letter of July 8 that a Departmental Committee should be appointed to inquire into certain aspects of the Entertainments Duty.

"The Chancellor regrets that he sees no prospect at present of any substantial alteration of the Entertainments Tax, and in these circumstances he feels that the appointment of such a committee is undesirable, since it might lead to the indulgence of hopes which could not be fulfilled."

In This Issue

Notwithstanding a protest from F. J. Spickernell, the Hampshire C.E.A. has decided to continue with its scheme for reduced advertising page 7
An unprecedented number of kinema openings is reported in this issue pages 5, 7 and 45
The potentialities of China as a film market are reviewed page 8
Blackpool Council has refused the recommendation of its Watch Committee to allow Sunday afternoon opening page 5

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THE POUND AND THE DOLLAR

U.S. OFF GOLD HELPS THE AMERICAN EXPORTER

CURRENCY fluctuations since the war have seriously complicated the business passing between different countries, and the decline of the dollar measured against the British pound is reversing the situation as it existed a year ago.

At that time the British pound was off gold, while the American dollar was on the gold standard, consequently, money remitted to America in payment for film balances was only worth two-thirds the amount represented when both currencies were at par.

To-day, it is estimated that the dollar depreciation has added 40 per cent. to the film receipts in dollars in the United States. Estimates put the gain in one year to between twelve and fifteen million dollars.

As it takes more dollars to buy a pound, so a pound is convertible into more dollars, and will continue to be so until a new set of circumstances necessitates readjustment.

It is stated that in order to secure this extra profit on transactions between America and England, important film companies are selling foreign exchange futures.

Usually, Britain's purchases from abroad in the fall of the year for wheat and other commodities causes the pound to fall in terms of the dollar, and thus by October there should be a slight reaction against the present favourable terms to American sellers of commodities. It is probably this contingency against which the American film concerns are insuring by selling their futures at a favourable rate.

The necessity to study the Anglo-American exchange adds to the many responsibilities of the chief of an American film company in this country by expecting him to become a money broker, able to take advantage of cent rises and falls in the market.

The exchange benefit also applies to South American deals, where the lower value of the dollar against the Spanish-American currency is having a similar effect.

◆

SAM ECKMAN, JUN.

INELIGIBLE AS GOVERNOR OF FILM INSTITUTE

COMMITTEE'S REGRET

BY resolution of a Joint Committee representatives of the Commission of Educational and Cultural Films, the Federation of British Industries, the C.E.A. and the K.R.S., it was agreed to apply to the Board of Trade to register a British Film Institute under Section 18 of the Companies Act, 1929.

The Board of Trade has in principle approved the draft, which remains to be settled by the Board's counsel, provided that provision is made in the memorandum of Association that membership of the Institute's governing body shall be confined to persons who are of British nationality.

To-day, the Joint Committee met and on the proposition of Sam Eckman, Jun., seconded by R. E. Richards, it was agreed to alter the draft constitution accordingly.

In consequence of this resolution, the Film Institute, the official announcement points out, will regretfully lose one of the governors designate. Sam Eckman, who is an American citizen, agreed to serve as a governor on the invitation of members of the Trade, and on the nomination of the Kinematograph Renters' Society, of which he is president.

The Joint Committee on Friday unanimously expressed their regret at losing Mr. Eckman's services, and thanked him most cordially for the very valuable help and assistance he had rendered in the formation of the British Film Institute.

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LICENCE CHANGES

In Southend Area

The application of H. C. Ashby for a licence for the King's Hall, Westcliff, was granted by the Southend Bench.

Mr. Ashby stated that the property was owned by Ashby Grand Halls, Ltd., and that from May, 1932, L. H. Jackson had been tenant on a 21 years' agreement. Owing to £150 rent being due, the freeholders had obtained possession of their property.

F. S. Gauntlett, at the same time, asked that his occasional licences should terminate and full licences be given to him in respect of the Regal, Southend; Plaza, Southchurch, and Mascot, Westcliff, which was agreed to.

KINEMATOGRAPH
WEEKLY

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FILM NEEDS

DURING the years since the film first became the staple diet of the seeker of indoor entertainment, almost every conceivable kind of person has been telling the world the kind of films he wants to see. Educationists have pleaded for instructive films, highbrows have called for camera angles and originality in cutting, moralists have shuddered and suggested a type of film having about as much appeal as weak oatmeal gruel.

The exhibitor has been silent, speaking his demands to the renter who supplied him, and thus the fiction has grown that the exhibitor doesn't care what films he shows.

It is good, therefore, that our old friend Dixon Scott has in his article, "The Films We want," printed in the *International Review of Educational Cinematography,* placed the views of the exhibitor before a class of people rather apt to ignore him. For most readers of that *Review* are idealists whose practical side is sadly undeveloped.

Printed, as it is, in various languages, in specialised issues, Dixon Scott's outspoken article will reach a wide public all over Europe, and will be read, we hope, with profit and with interest over a wide area.

While the critics examine a film from this or that angle—of studio technique, of editing, of what they loftily call "cinema"—the exhibitor must look upon the picture as a whole as an hour's entertainment for an audience who patronise his theatre for that particular thing. He is careful that any film which may wound religious or family susceptibilities is excluded, but apart from that point his aim is entertainment.

Such a point of view seems obvious to the average person, but the so-called highbrows, who make, Mr. Scott admits, a delightful audience for their own particular type of picture, are curiously blind to this fact.

◆

STUDIO ORGANISATION

SUPERSTITION notoriously dies hard. British production companies are still far too prone to the delusion that good pictures automatically result from the employment of Hollywood stars and directors. During the past three months the Transatlantic cable companies have profited considerably from the offers made from this country to dozens of directors and players in California.

Within limits, it is an excellent thing that stars and directors should be interchangeable across the Atlantic. Our material resources and technical equipment cannot be too freely advertised by such a policy, and the field of film personality should be, in theory at least, available to the world.

Against this, however, may be urged the bitter facts of experience. A long list of Hollywood directors—many of them famous ones—who have been admitted, and costly "flops" in British studios could easily be compiled. And inflated salaries have been paid to Hollywood players without commercial or artistic justification, time and time again.

The answer is simply that good pictures depend, primarily, not on stars or directors, but on intelligent studio organisation. If we have this, we can create our own stars and train our own directors, as the success of good all-British pictures proves. If we lack it, the finest box-office names and the ablest directors are equally powerless to achieve real success.

The Author's Place in the Studio

THE author of this article, who has written many film scenarios, desires for obvious reasons to remain anonymous. He has a complaint and has voiced it in a section of the "Kine Weekly," which is open to all in the business who have an independent point of view to express. There is no case, however, which has not two sides, and the Editor will welcome a statement from the opposite angle.

WAS it Socrates or Gillie Potter who said that there were three kinds of fools? Fools, d——d fools and authors. He must have been right, anyway, or authors would have realised how the clever people at the head of the British film Industry must be chuckling at the way in which they have succeeded in persuading writers to sign contracts the terms of which are amazing.

For a few hundred pounds—a *very* few hundred in many cases, authors who have received substantial royalties in the theatre, agree to sell the entire film rights of their plays.

A successful film earns as much or more than a successful play, but there is a vast difference in the amount received by the author.

SUPPOSE a play in a West End theatre makes a profit of £20,000. At a modest computation the author will receive £1,500. Then there are the touring and foreign rights, for which he will be paid additional sums; and finally the dramatic rights revert to him at the close of the run of his play.

Compare this with what he will receive from a film earning the same profit; probably less than a thousand pounds, and in many cases only four or five hundred for the world film rights in perpetuity.

THIS state of affairs has, doubtless, come about because authors, in the early days of the films, never realised that large profits were made, and being persuaded that the film companies could not afford to pay more than a few hundreds for a story or play; but surely the time has come when writers should make an effort to obtain equitable treatment at the hands of the British film companies.

No doubt authors in the happy position of Shaw or Coward can, and do, protect themselves by stringent contracts, but for the rank and file there will be no redress until they can unite to fight for a reasonable contract and a reasonable recompense.

WHEN one hears of the large sums paid to film artists, it seems almost incredible that, for the play without which these artists are useless, a sum less than the salary of *one* of the actors *for one week* is often considered adequate payment, although Shakespeare's dictum that "the play's the thing" is as true to-day as when it was written.

Authors—largely owing to their own foolishness and lack of business acumen—have never taken the place in the studio which is their right. Their work is distorted and frequently ruined by incompetent scenario writers; additional dialogue is inserted without the author's knowledge or consent, and, finally, his work is subjected to the tender mercies of a director who, so far as British studios are concerned, is more often than not lacking in imagination and constructive ability.

IN the theatre the author is invited to attend all rehearsals, and should any alterations in dialogue be considered necessary, he is consulted, and nothing is done, pertaining to the script, without his approval and consent.

Far different is the treatment accorded him in the studio. There the director is spelt with a very big D and the author with a very small a.

Should the latter venture to make a suggestion or a protest he is usually told that he is wrong from the point of view of film "technique"; a blessed word covering a multitude of film sins.

A STRIKING illustration of the curious sense of values pertaining to the film world was seen at a recent Trade show in London.

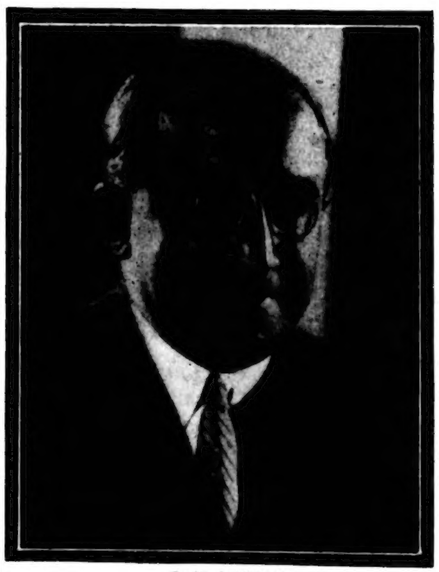
At the conclusion of the film, a spotlight was thrown on to a stage box, and a representative of the film company concerned thanked the audience for the cordial reception accorded the picture. He then brought forward from behind the curtains of the box, where he had been modestly shrinking in anticipation of the call, the Director of the film.

He, too, thanked the audience, and then apologised to them for his inability to introduce any of the prominent players in the picture, as they were not in the house. *They* were not, but the *Author* was, and although that gentleman had supplied a quite good story and some admirable dialogue he was completely ignored; while the director, who had done his job in an obvious and uninspired manner, was hailed as the brains of the production.

When the British film magnates realise that it is to the authors they must look for salvation, they will be in a fair way to put their Industry where it should be —on top of the film world.

LONG SHOTS

The Film Institute's Loss—Canterbury Pilgrims—Solly Newman back—The Twa Dougs.



SAM ECKMAN

THE decision of the Board of Trade to insist that the directors of the newly-formed Film Institute shall all be British has robbed that body of one of its keenest minds and most assiduous workers in the person of Sam Eckman, junr.

WITH the decision of the Government Department, few will be found to disagree, for if it is to be a British Film Institute as intended, the accident of birth elsewhere is clearly a bar. Nevertheless, it is a distinct pity that Mr. Eckman's undoubted gifts are not at the disposal of the Institute at a moment when they would be very valuable indeed.

SATURDAY was a great day for Canterbury. Not only did it usher in the famous Cricket Week, but it also witnessed the simultaneous opening of two up-to-date picture theatres, the Friars and the Regal. People who have expressed surprise that two showmen of the calibre of Oscar Deutsch and C. J. Donada should arrange affairs of this nature so as to clash are evidently unaware of the special place occupied by Cricket Week in the hearts of Canterbury folk.

THROUGHOUT Cricket Week, the whole town is en fete, flags and flowers and lights make the streets gay throughout the twenty-four hours, visitors in their thousands debouch on the cathedral city, and the general atmosphere provides exploitation opportunities that no showman worthy of the name can afford to ignore.

AND full advantage was taken of the occasion by both managements, and within a minute or two of the opening of the doors, S.R.O. was announced, and disappointed queues essayed in vain to try their luck at the other house. Neither Mr. Deutsch nor Mr. Donada have any reason to complain of their respective send-offs.

JUDGING from the reaction of the public, there would seem to be room for both enterprises, particularly as I judge that that is an area of some 100,000 potential customers to be served. I had a run round both houses and met Arthur Dent, B. Henry, R. Crow and one or two others who were rather successfully doing a series of quick cross-overs during the evening.

IT seems like fiction, but I came across a man in Wardour Street who didn't know it was hot on Monday. While the rest of the film Trade was enjoying itself in the broiling sun at cricket, motoring, train travelling, etc., he was at work in one of the big film offices, cool and contented, he told me.

I WAS sorry to hear that A. Hubrich, of B.I.P. (Export), Ltd., has been obliged to take a holiday for health reasons. He crashed rather suddenly, and is recuperating in his native Austria in the Tyrol. Here's to a thorough recovery and an early return.

WHEN the B.B.C. announcer spoke of thunder and rain on Sunday evening, exhibitors took heart and hoped for the best. But the day went to its close in London and the South-East in relentless sunshine, and half-empty houses were once more a depression centred over the exhibitors' head.

AN old friend called in this week—Alder Anderson, for many years the *Daily Telegraph's* film critic, now busy as a fictionist. His new novel, "Man or Ape?" has just been published by Newnes.

HOT FROM U.S.

(By Special Kine. New York Cable)

***SYLVIA SIDNEY'S** walk-out on Chevalier's picture is occasioning much discussion. Questions are being asked why B. P. Schulberg countenanced the act.*

***HER EXCUSE** is illness, and she has left for the East, sailing on August 11 for Europe.*

***PARAMOUNT CLAIMS** retakes will cost hundred thousand dollars, and has placed the matter before the Academy.*

***SAM RORK,** veteran producer, has died from heart attack.*

***THALBERG AND SHEARER** remain in New York. Their plans are indefinite. If he does not return to M-G-M, Fox, Warner and RKO are after him.*

***STUDIO PRODUCTION** is seventy-five per cent. normal. Thirty-six pictures in work. No indication when situation will adjust itself.*

AN American film version of "The Wandering Jew," produced by the Jewish American Film Arts and starring Jacob Ben Ami, has just been made. I do not anticipate a clash with Maurice Elvey's new Twickenham version of the subject, though comparisons, academically, might be interesting.

THE romance of Gracie Fields and her struggle from obscurity to the position of being the world's most highly paid film star has been fittingly reported. It is typical of this big-hearted artiste that after signing her new contract she has admitted to spending £5,000 on a new wing of the orphanage she has founded at Peacehaven.

SOLLY NEWMAN got in on Friday night late and has been glued to his desk ever since, clearing up arrears. He promises a story on Radio product in a few days, based on his visit to New York and Hollywood.

DOUGLAS FAIRBANKS and his son, Douglas, Junr., are understood to be seriously dickering with the project of making their sequel to "The Mark of Zorro" at the B.D. studios for United Artists. Needless to say, the whole Trade would welcome this production being made on this side. I hope it will be clinched.

WALLACE BEERY is the latest of Hollywood's impending visitors. We may see the genial he-man in London towards the end of the month, on his first European trip.

FRED PULLEN, back from a holiday in the South-West, tells a touching story of an experience at Lulworth Cove. There, far from the worries of Wardour Street, that bathed in the peace and loveliness of that beauty spot, the strains of music smote his ear. Yes, you've guessed it. A cornet was playing "Love's Old Sweet Song," the tune upon which the latest Butcher picture is based.

WITH tears in his eyes and loyalty to Butcher's warming his heart, he advanced to the musician and pressed into his hand the damaged shilling that wouldn't go into the gas meter slot. And the musician even now doesn't know why nor who was his benefactor. If he had known, he would have priced his publicity higher.

"HEADS WE GO," the Constance Cummings picture made by B.I.P., is going into the programme of the Empire, Leicester Square, on September 18. On the same date "The Song You Gave Me," the Bebe Daniels picture, occupies the screen at the Regal, Marble Arch. Bebe Daniels and Ben Lyon return to America in a fortnight's time.

THE STROLLER.

B.I.P. Sports Meeting

"Kine." Rivalry

Cameramen Win Challenge Cup

ON Monday the B.I.P. Sports and Social Club held a Sports and Pleasure Fair at their Sports Ground, The Barn, Barnet By-Pass. Excellent weather favoured the meeting, and the numerous events were well patronised, and witnessed by a large crowd of spectators.

The open four-mile race for the *Kinematograph Weekly* Challenge Cup was run in the broiling sun, and proved to be the most gruelling race for the entrants. There was a very large field, and about a third finished. The winner was C. W. Hedges, of the North London Harriers, with a winning time of 21 min. 44 secs. His handicap was 1 min. 15 secs. Second place was obtained by G. H. Copson (unattached) Boreham Wood, and third by W. A. Jordan, of the Watford Harriers, who started at scratch.

Cameramen's Success

Other events included the Studio Inter-Departmental Challenge Cup, which was won by the Camera Department with nine points. The Electricians' Department came second with seven, and the Fire Brigade with five. The B.I.P. Inter-Company Challenge Cup was competed for by B.I.P. and its associated companies, and was won by B.I.P. and the Inter-Departmental Relay Cup was won by the Studio Carpentry.

At the conclusion of the races the prizes were distributed by Gene Gerrard and Amy Veness, and speeches were made by Joe Grossman, H. S. Attkins (chairman of the Studio Club), Sir Percy Everett, Thomas Bentley, Norman Lee and Chris Day (proprietor of the Barnet Cinema).

Fire Display

During the evening the Elstree and B.I.P. Fire Brigade gave a display, during which they effected a thrilling rescue from the top of a burning tower. This proved a very popular item, and was very loudly applauded by the spectators. Dancing and side shows then followed and concluded a most successful day.

◆

CRICKET AT ROTHERHAM

Hippodrome Win and Lose

Rotherham Hippodrome and Premier Sports C.C. had two matches during the week-end. British Legion were beaten by four wickets, the kinema team scoring 54 for six wickets. H. Brookes, not out, 17; G. Skinner, not out, 13; and H. Ashton, 12, were top scorers. R. Kaye got three wickets for six, and J. Torr four for 17.

They were beaten by the unemployed, who scored 76 against the Kinema Sports' 52. Hanney, 26, and Kaye, 11, were leading scorers.

◆

OSCAR DEUTSCH OPENS THE FRIARS

ATTRACTIVE CANTERBURY HALL

On Saturday the latest addition to the Odeon circuit, the Friars, Canterbury, was opened. The opening ceremony was performed by Lieut.-Col. Sir William Wayland, J.P., M.P., who congratulated the management on their enterprise in employing only British labour and material in the building of the theatre.

Oscar Deutsch, chairman of the company; Patrick W. Campbell, manager; Ald. G. R. Barrett, the Deputy Mayor of Canterbury, and the Deputy Mayoress, and Judy Kelly and Jimmy Godden were also present on the stage.

Jimmy Godden, who was roundly applauded when he revealed that the neighbouring town of Maidstone was his birthplace, said, on behalf of B.I.P., that they were out to put British pictures where they ought to be, at any rate within the British Empire, and that was at the top of the tree.

All British

Oscar Deutsch, in his speech, said that they had tried to provide something which would create a maximum amount of comfort, and which was British. They had gone further than some people in that they had installed a British apparatus to reproduce the talkies. He was one of those who believed that British pictures were in the front rank, and in his view the Americans could show us nothing—but if they could, we were willing to learn and to pay for it.

The Quota

Mr. Deutsch remarked that Jimmy Godden in his speech had referred to the quota. That was something Sir William Wayland and his colleagues at Westminster had thought to inflict upon them when they passed the Quota Act. But, in fact, they thought so highly of quota films that, whereas last year the film quota laid down by the Act was not less than 12½ per cent., in the theatres under his control they had shown not less than 35 per cent. of British films. They did so voluntarily because they liked them, and they believed their audiences liked them, too.

The gesture of the management in devoting the evening's takings to the Kent and Canterbury Hospital was greatly appreciated by residents, who recently held a carnival in aid of the same cause.

The opening programme consisted of "I Loved With You," "The Dreamers" and "Flowers and Trees," a Silly Symphony.

PRESENTATION TO MAXIE THORPE

MAX MILDER'S PERSONAL TPIBUTE

ON behalf of the executives and sales force of the company, Max Milder, managing director of Warner, has presented Maxie Thorpe, who is joining Columbia Pictures, with a Marconi 1934 Model radiogram in appreciation of his service as general sales manager of Warner Bros. and his staff

Max Milder, in his presentation speech, paid a personal tribute to the personality and business ability of Maxie Thorpe, to the pleasure that their association had given him during the past two years, and to the exceptional manner in which he had carried out his duties with the firm and his whole-hearted enthusiasm for his work. He concluded by expressing the wish that in his new sphere of activity Mr. Thorpe would enjoy as great a measure of success.

Mr. Thorpe, replying, thanked Mr. Milder for the unstinted support he had received at all times whilst with Warner, and expressed his deep appreciation of the honour which had been accorded him by the staff by that handsome presentation.

◆

LAURA LA PLANTE

TO PLAY IN BRITISH PICTURE AT TEDDINGTON

Laura La Plante, the famous American screen star, has been signed by Irving Asher for Warner Bros. Studios at Teddington, to appear in her first British picture, to be titled "Her Imaginary Lover."

Miss La Plante has been over here on vacation for nearly five weeks, and during that time she has been approached more than once to make a film over here, but did not come to any decision as she had come over with the sole intention of spending a holiday in England, which she had always wanted to do, but could not because she could never obtain a long enough break from her work in Hollywood.

Irving Asher, however, felt so sure that the role he was offering her would be suitable that he asked her to reconsider her decision not to work in England, and as it did appeal to her after she had read the script, Miss La Plante accepted a Teddington contract.

"Her Imaginary Lover" is based upon the celebrated novel and play, "Green Stockings," by A. E. W. Mason, and adapted to the screen by Randall Faye.

Miss La Plante is starring with Percy Marmont, at the head of a brilliant cast of British players, including Lady Tree, Roland Culver, Bernard Nedell, and Olive Blackeney.

George King, the young British director, recently signed to a long-term contract by Irving Asher for his work on Sally Blane's British picture, "Mayfair Girl," at Teddington, is making "Her Imaginary Lover."

◆

S.O. CONTRIBUTION

C.T.B.F. APPLICATION AT WILLESDEN

Application has been made by the Cinematograph Trade Benevolent Fund to the Willesden Council for a proportion of the charity receipts of Sunday opening in Willesden.

As five local charities are already included in the Willesden list, it was agreed that the C.T.B.F. should make application direct to the Middlesex County Council.

Surbiton Poll

A town's meeting on the subject of Sunday opening was held at Surbiton on Monday, when the proposal was defeated.

A poll will take place shortly, and all offers of assistance on polling day should be sent to Victor Moss (organiser), 53, Brighton Road, Surbiton.

Hornsey is to hold a town's meeting at 7.45 p.m. on September 7, at the Drill Hall, Priory Road.

Sunday in Surrey

Permission for Sunday opening has been granted in respect of the Odeon, Kingston-on-Thames, and the Plaza, Merton.

When licences are issued in respect of the Majestic, Mitcham, the committee has given directions that permission shall be granted for Sunday opening.

CAPITOL, DIDSBURY, TO OPEN AUG. 16

The Capitol, Didsbury, Manchester, which was burned down last year, is to reopen on Wednesday, August 16. Many new features will be seen, including a recent new apparatus for the deaf, which will be placed in the circle and stalls.

Lillian Gish, who has been signed by Radio

LILIAN GISH TO PLAY FOR RADIO

"BEHOLD WE LIVE" ACQUIRED

LILIAN GISH, one of the greatest stars the screen has seen, will break her retirement and appear under the Radio banner.

Miss Gish has only made one previous appearance in the talkie era, when she starred three years ago in "One Romantic Night," made in 1930.

Miss Gish, with her sister Dorothy, were stars in the very earliest days of films, when D. W. Griffith was making pictures which, in spite of the advance of technical knowledge, have never been surpassed for entertainment. She starred in "The Birth of a Nation," the first "super" ever to be made.

Galsworthy's "Apple Tree"

Radio have purchased the film rights of John Galsworthy's story, "Apple Tree," from Frank Tuttle, the film director and author, who owned the screen rights, and has been scheduled to direct the picture.

"Behold We Live"

John van Druten's stage hit, "Behold We Live," has also been purchased by Radio as a co-starring vehicle for John Barrymore and Katharine Hepburn, the pair who teamed so remarkably well in "A Bill of Divorcement."

Produced in London recently with Sir Gerald du Maurier and Gertrude Lawrence in the rôles to be played by Barrymore and Miss Hepburn, the play revolves round the problems of marriage and divorce.

Ann Harding has just signed a new contract with Radio under which she will remain with that company for the next two years. The new contract calls for six pictures, three to be made each year. This will go into effect immediately after the completion of Miss Harding's present picture, entitled "Beautiful."

◆

Canterbury Regal Inaugurated

DONADA'S LATEST ENTERPRISE

Notwithstanding the many other attractions which mark the inauguration of the famous Canterbury Cricket Week, the Regal when it opened its doors on Saturday evening was crowded by a large and fashionable audience.

The theatre, which is owned by a live company, of which C. J. Donada is managing director, is run in association with the County Cinema Circuit, which has now passed its thirty mark. Designed by Robert Cromie, F.R.I.B.A., the Regal seats 1,750 patrons, and its decoration is based upon a modernised interpretation of mediæval decoration in which the heraldic element is predominant. The facade to St. George's Place is carried out in red brick to harmonise with the architectural surroundings in which it is set.

Attractive Ballroom

In addition to a well-equipped stage, the Regal possesses an attractive ballroom and lounge, an addition to the local amenities upon which Mr. Donada received congratulations from many of his 1,100 guests.

Hours before the opening queues had assembled and waited patiently in the broiling sun for an opportunity of obtaining a view of the handsome building, and when the curtain rang up to the strains of a fanfare sounded by trumpeters of the Coldstream Guards, there was not a vacant seat in the large building.

The actual opening ceremony was performed by Alderman F. Hooker, J.P., the Mayor of Canterbury, who expressed the gratitude of the town to Mr. Donada and his associates in providing them with what he described as the finest theatre in Kent. He was particularly pleased to learn that it was owned by a local company, which possessed no fewer than 150 local shareholders. He also congratulated the builders in putting up the magnificent house within the space of 16 weeks.

Introductions

The announcements for the ceremony were made through a W.E. loud-speaker system, the hidden master of ceremonies being W. Peet Leslie, who arranged the presentation and generally controlled the opening arrangements.

(Continued in next column)

BLACKPOOL BANS AFTERNOON S.O.

COUNCIL REFUSES APPEAL OF WATCH COMMITTEE

THE Blackpool Council has refused to adopt the recommendation of the Watch Committee that kinemas should be permitted to open on Sunday afternoons to the end of the autumn illuminations.

Alderman T. P. Fletcher, Chairman of the Watch Committee, stated that the kinemas would help to relieve congestion in the busy part of the season and provide cover for the Sunday excursion crowds in the event of rain. Sunday evening shows are already allowed all the year round.

Defeated by Four Votes

At its meeting on Wednesday, however, the Blackpool Council reversed the decision of the Watch Committee. Members of the Council interested in the kinema industry were not allowed to vote, and the proposal not to accept the Watch Committee's decision was carried by 20 votes to 16.

Councillor E. Holt, in moving that the minute be referred back, said if a poll of the town were taken the decision would be against opening the kinemas on Sunday afternoons. All the talk about the crowds having nowhere to go when it rained was "just eyewash.' The gradual encroachment on the quiet Sunday afternoon, he said was giving great concern to many people.

Councillor J. Anderson, Junr., seconding, said Sunday afternoon kinemas were another attempt to commercialise Sunday and to exploit the day for the kinemas' advantage. If kinemas should open, why not theatres? Sunday kinemas, he said, were a menace to the Sunday schools.

Community of Interests

Councillor H. A. Thickett said that the Watch Committee had to look after the whole community and not only one section. They must study the wishes of those for whom Blackpool existed.

Alderman T. P. Fletcher, Chairman of the Watch Committee, said the recommendation had come from the Chief Constable, who was responsible for the good government of the town, and the committee had to pay attention to it.

"All the world won't make people go to church if they do not want to," he added. If the churches had offered to open on wet Sunday afternoons wtih some kind of light recreation or addresses it would have been a move to meet the situation.

Surprising Developments

Kinema exhibitors who had prepared their announcements in anticipation of the Council giving its approval had to revise them at the last minute.

There was a surprising development on Saturday, however. Following a meeting on the previous evening, it was announced that all Blackpool's kinemas would give two shows on Sunday evening, some beginning the first at 6 p.m., others at 6.20, and the rest at 6.30, the second show beginning at from 8.20 to 8.40, and terminating at 10.30.

This announcement brought an immediate protest from Nonconformist ministers and the threat of references to the matter at all the Blackpool churches on the Sunday if the proposal was carried forward. Also, it resulted in representations being made to the exhibitors by the Chief Constable, H. E. Derham, who pointed out that the result of the Town Council meeting was to leave the Sunday position as it was before, and that the present licences permitted shows only between the hours of 7.30 p.m. and 10.30 p.m. on Sundays.

One Show Nightly

This intimation led to another change of plan. It was decided to revert to the one show a night system, beginning at 7.30 p.m. and new announcements were prepared, informing the public of the fact.

"We had no intention to defy the law or the Town Council," said Alderman Tom Bickerstaffe, chairman of the Tower and Winter Gardens Co. "The Council debate concerned itself entirely with Sunday afternoon kinemas, and we did not think we were in conflict with their decision in opening earlier in the evening. We had overlooked the fact that our licences did not authorise us to open before 7.30 p.m."

DONALD CALTHROP'S Witty Speech

(Continued from previous column)

A feature of the occasion was the introduction to the Mayor of Mr. Donada, R. Cromie, the architect, S. W. Budd, A.M.I. Struct.E., the constructional engineer, Basil Davis, A.M.I.E.E., who supervised and designed the electrical installation, and the various foremen of works. The opening ceremony was completed by Donald Calthrop, whose witty impromptu speech from the stage elicited hearty laughter and ringing applause from his audience.

During the evening the string orchestra of the band of the Coldstream Guards played selections. The picture programme itself comprised Movietone News, a Fox Magic Carpet, Coloured Silly Symphony, "Birds in the Spring," and the W. and F. Jack Hulbert feature "Falling for You."

After the performance the directors of the Regal, who include Major P. Hanbury, Viscount Hawarden, J.P., Major-Gen. Sir A. Chichester, C. Hardy, J.P., and A. C. Parker, entertained a party of over 250 guests in the handsome ballroom of the Regal, and before the evening was out Mr. Donada was prevailed upon to express his appreciation of the shoal of congratulations that had been showered upon the company for the manner in which the proceedings had been carried through.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Aug. 10 and Wed., Aug. 16

Preston Foster and Zita Johann in THE MAN WHO DARED (Fox)

Thursday

The Man Who Dared (*Fox*)

Private Theatre, Berners Street, 11 a.m. and 3 p.m.

Based on the life of the late Anton Cermak, Chicago's murdered mayor, "The Man Who Dared" traces his life from boyhood to the prominent position he held at the time of his assassination.

A son of the people, Novak devoted all his life in the cause of the "under-dog." Starting work in a coal mine, he is fired for asking for a rise; after trying several jobs he finally builds up his own business selling wood and makes sufficient money to marry. For his active interest in the oppressed he is recognised as their leader. Scrupulously honest and keenly conscious of the responsibility he has taken on, Novak carries on his campaign for the working man until he finally emerges as the mayor of Chicago.

He then starts to clean up the city, waging war against the underworld and uprooting a group of so-called leading citizens who have been looting the public and the city with graft. His tempestuous career is cut short when, on a visit to Miami to greet the newly elected President, he is killed by an assassin's bullet and dies in the President's car.

Preston Foster plays the part of the Mayor and Zita Johann his wife. Others in the cast include Joan Marsh, Irene Biller and Clifford Jones. Hamilton MacFadden directed.

Friday

The Lure (*Paramount*)

Carlton. **10.30 a.m.**

"The Lure," based on the mystery play by J. Sabben Clare, which ran at the Savoy Theatre for over five months, was directed by Arthur Maude with Charles Saunders as his assistant.

"The Lure" has an excellent cast of British artistes, including Anne Grey, Cyril Raymond, Alec Frazer, Billy Hartnell, P. Clarke and A. P. Clarke. One of the settings, a magnificent country hall, designed by J. Elder Wills, art director, covered half the stage of the A.S.F.I. studios at Wembley.

Paramount Pictorial No. P2-10, including the Birth of the Year and Three X Sisters, will also be shown on Tuesday morning.

Monday

Head of the Family (*First National*)

Cambridge Theatre. **3 p.m.**

The famous British actress, Irene Vanbrugh, who appears in "Head of the Family," is one of the outstanding personalities of the British stage who seldom acts outside the Metropolis. Despite this fact, her fame has spread the whole length of the kingdom, and provincial audiences will flock with avidity to any kinema affording them an opportunity of seeing her. In addition to the presence of Irene Vanbrugh, she is surrounded by an outstanding cast, which includes Arthur Maude, John Stuart, Pat Paterson and D. A. Clark Smith.

"Head of the Family" tells a story which is typically British, revealing the fine qualities of the aristocracy, which are seen to the best advantage when they are confronted with adversity. It abounds in situations laden with considerable pathos, and in many instances no little humour. The production was directed by John Daumery, and, in addition to the well known players already mentioned, the cast includes Roland Culver, Glyn Alyn, Alexander Field, all of whom give excellent characterisations.

Good-Bye Again (*First National*)

Cambridge Theatre. **8.45 p.m.**

"A large bottle of merriment" is the description of "Good-Bye Again," which is now in the sixth month of its run on Broadway, New York, with Warren William, Joan Blondell, Genevieve Tobin, Helen Chandler, Wallace Ford and Ruth Donelly in the principal rôles. The *Motion Picture Herald* describes it as "One of the smartest comedies that ever turned an audience into a gale of mirth. It has to be seen before it can be believed that so much fun can be crammed into such a short running time."

The play deals with the adventures of an eminently successful novelist, who has a distinct weakness for the fair sex. This weakness frequently leads him into difficulties, from which he has to be extricated by his extremely competent secretary, who mothers him and gets him out of every scrape, until at last they are confronted with an unexpected situation due to a chance meeting with one of the novelist's former loves, who is so determined that having found him again she will never leave him. The situation is further complicated by the fact that this lady is married and her husband is by no means reluctant to hand her over to the care of another, while her relatives leave no stone unturned to make the situation a dramatic, domestic scandal in which their own virtues will be exhibited to the world as victims of a designing philanderer. Even the secretary is forced to the despairing admission that she has met her Waterloo. Fortunately for all concerned, her quick wit snatches victory from defeat.

Tuesday

Tombstone Canyon (*Gaumont-Ideal*)

Private Theatre. **11 a.m.**

"Tombstone Canyon" is a Ken Maynard "Western," which has the story of a boy of unknown parentage, who suddenly discovers that his father is living. His subsequent struggle to find out who is father really is holds the interest throughout. This is a World-Wide production.

Man of the Forest (*Paramount*)

Carlton. **10.30.**

"Man of the Forest," featuring Randolph Scott and Verna Hille, is one of the most popular of all Zane Grey's stories. A silent version of it was made as long ago as 1926, with Jack Holt and Georgia Hale in the leading rôles.

In addition to the two leading players in the new version of "Man of the Forest," the cast includes Buster Crabbe, the sensational "Lion Man" of "King of the Jungle." A number of famous old-timers also appear in the picture, notably Harry Carey, Noah Beery, Guinn Williams. Barton MacLane and Vince Barnett are other prominent players. Randolph Scott, in the leading rôle of "Man of the Forest," is rapidly becoming one of Hollywood's busiest actors. His present appearance marks the ninth part he has played in the 18 months be has been under contract to Paramount. Henry Hathaway, who directed "Man of the Forest," is the maker of "Heritage of the Desert," "Wild Horse Mesa," and "Sunset Pass."

I Spy (*Wardour*)

London Hippodrome. **3 p.m.**

Two American screen artistes, Ben Lyon and Sally Eilers—brilliant stars in their own right—are featured together in "I Spy," the new B.I.P. comedy thriller. The eminent director, Allan Dwan, was responsible for this production, which is an adaptation of an original story by Fred Thompson.

The story tells of the adventures of a young man, Wally, who, after a "night out," finds himself in the wrong house and is mistaken for an international spy. He receives instructions from a gang of Secret Service men which necessitate him going to Paris, and, in a spirit of bravado, he continues with the deception and makes his way across the Channel, where he encounters Molly Malone, an out-of-work actress who is posing as the countess with whom he is supposed to have machinations. They become enamoured of each other, but it is not until the gang arrives hot-foot on Wally's trail that the two realise they are playing the same game.

Full of gay adventure, comedy and thrills, "I Spy" should prove to be one of the most sought-after picture hits of the season, presenting, as it does, for the first time on the British screen, Sally Eilers as the pseudo-countess and Ben Lyon as Wally.

Baby Face; Somewhere in Sonora (*Warner*)

Phœnix Theatre. **3 p.m.**

In "Baby Face," Barbara Stanwyck has the rôle of Lily, a girl born in the slums of a steel town, whose beauty is used to attract the mill workers to her stepfather's beer dive. She decides to use men instead of permitting them to use her, and from that moment her beauty and charm is her sole stock-in-trade, and men are merely stepping-stones on the road to wealth, luxury and security from the poverty she leaves behind after the accidental death of her stepfather. Ruthlessly she takes from each in turn everything he has to give her, and goes on to the next, taking care that each succeeding admirer shall be wealthier and more powerful than the last, until she meets the only man she has really loved.

George Brent has the leading male rôle in this production, while the supporting cast includes Margaret Lindsay, Donald Cook, Harry Gribbon, Arthur Hohl, Nat Pendleton and Harry Kolker. Alfred E. Green directed.

"Somewhere in Sonora"

John Wayne and his wonder horse, "Duke," appear in a story of thrills and adventure south of the Mexican border with a band of desperadoes who have been for years the terror of the owners of the silver mines in Sonora.

Others in the cast include H. B. Walthall, Shirley Palmer, J. P. McGowan, Ann Faye, Frank Rice, Billy Franey, Paul Fix, and Ralph Lewis. Directed by Mack V. Wright.

Samarang (*United Artists*)

Cambridge Theatre. **3 p.m.**

Sensitive and alert for the "something different" in screen entertainment to tempt jaded appetites, United Artists will Trade show on Tuesday afternoon a unique picture, entitled "Samarang," for which is claimed all the freshness, charm and human interest that only reality can give. In effect, it is a dramatic record of the every-day lives of the people, their customs and the scenery of Malaysia.

Like a silver thread, there runs through the story a most charming romance of the love of a pearl diver for a native maiden. The filming by Ward Wing of "Samarang" involved six months of perilous travel by car, canoe and through the jungle, where some fine camera shots of unexplored places were secured. For the hero of this romance of pearl divers and shark hunting, Mr. Wing was successful in securing the services of a Dyak head hunter of giant stature, and although his native players had never before appeared in front of a camera, Wing succeeded in obtaining performances of astonishing sincerity, in particular the playing of two principal characters, Ahmang and Saiyu, the former a bronzed athletic young giant, and the latter a handsome native girl.

Up to the Neck (*United Artists*)

Cambridge Theatre. **8.45 p.m.**

Ben Travers, the Aldwych Theatre's most famous laugh-provider, is responsible for the story of "Up to the Neck," Ralph Lynn's latest picture from British and Dominions, as well as the scenario and dialogue, in itself a guarantee of 100 per cent. merriment. Specially written by Ben Travers as a film subject, the development is stated to be original and made to measure for Ralph Lynn. It tells how N. B. Good failed to gain the diploma for dramatic art at the Middleton College, and how it was won by his worst rival, Eric Warwick.

Eric becomes a famous actor and Good acts up to the initial label, by making a flop of most of his theatrical rôles. But fortune favours N. B. Good at last—he inherits (a dangerous thing for an actor) a large sum of money, after which he makes for the golden streets of London. How the Metropolis reacted to N. B. Good and how he reacted to the audience is best left to Ben Travers to tell and Ralph Lynn to show in his own inimitable way. Suffice it to-say that the denouement reveals how a romantic drama can easily become a roaring farce, and make a fortune for its principal actor.

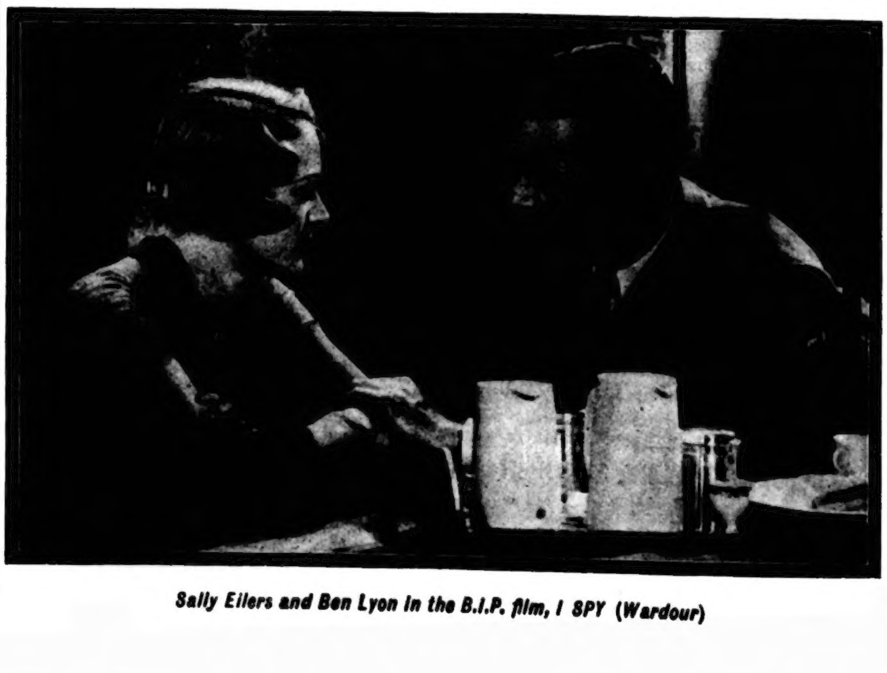
The Secret of the Blue Room (*Universal*)

Prince Edward Theatre. **8.30 p.m.**

Universal confidently describe "The Secret of the Blue Room" as their supreme mystery-thriller. The secret, which accounts for innumerable adventures of the hair-raising calibre, has been skilfully kept until the last few feet of the film, suspicion for the disappearances and murders being logically cast upon first one, then another, member of the talented cast.

The story, set in 1933, concerns the locked blue room in a magnificent old castle, the owner of which has refused to allow the room to be used following mysterious murders, each of which took place at 1 o'clock in the morning. Following his daughter's twenty-first party, however, the father reluctantly allows her three lovers each to spend a night in the room in an attempt to solve the mystery. The first one disappears. The second is murdered. The third, played by Paul Lukas, solves the affair after sensational adventures.

An unusually strong cast supports Lukas, with Lionel Atwill, Gloria Stuart, Onslow Stevens, Edward Arnold, William Janney, Elizabeth Patterson, Russell Hopton and Muriel Kirkland in the leading rôles. Carl Laemmle, Junr., personally produced, with Kurt Neumann directing.



Sally Eilers and Ben Lyon in the B.I.P. film, I SPY (Wardour)

Verna Hille and Randolph Scott in MAN OF THE FOREST (Paramount)

Wednesday

"Mayor of Hell" (*Warner*)

Phœnix Theatre. **3 p.m.**

"Mayor of Hell" is said to be one of the most powerful indictments of a penal system the screen has yet made. It is said to be even greater in strength of plot and narrative than "I am a Fugitive from a Chain Gang." Warners have not attempted to whitewash this gripping story of the conditions existing in certain boys' reformatories in the United States.

It does not set out to preach or plead—rather it is said to present life in a reformatory run by a grafting political tyrant to whom the youthful inmates are not boys who have got off to a bad start, but criminals, to be treated as dangerous animals.

The cast includes James Cagney, Madge Evans, Frankie Darro, Dudley Digges, Allen Jenkins, Arthur Byron, Sheila Terry, Farina, Harold Huber, Dorothy Peterson, George Pat Collins, Edwin Maxwell, John Marston, Wm. V. Mong, Charles Wilson, Mickey Bennett, Sidney Miller, Hobart Cavanaugh, George Humbert, Raymond Borzage, George Offerman, and Charles Cane. Directed by Archie Mayo.

Dance Hall Hostess (*Gaumont-Ideal*)

Prince Edward Theatre **3 p.m.**

"Dance Hall Hostess" has as its story the dance hall girl who marries a dissipated, wealthy youngster after her taxi-driver lover has jilted her. The girl experiences social ostracisation from the wealthy circle in which she moves, so that when her former lover accidentally obtains a chauffeur's job with the family she turns to him for sympathy.

The climax is precipitated by the death of her husband. The consequent arrest of lover and wife follows. Intrigue and suspense are maintained in the closing scenes, which bring about the vindication.

The leading players in this drama of high life and low are Helen Chandler, Jason Robards, Edward J. Nugent and Natalie Moorhead. "Dance Hall Hostess" is a Golden Arrow production, directed by Breezy Eason.

Captured (*Warner*)

Phœnix Theatre. **8.45 p.m.**

Most of the action takes place in a German prison camp, to which Leslie Howard has been confined. The brutality of the camp commander, the filth, living quarters and maltreatment is exceeded only by the absence of letters from his wife, whom he met, courted, and married within six days before leaving for the front.

Another contingent of prisoners included Douglas Fairbanks, Junr., Howard's pal, who is also in love with Howard's wife, played superbly by Margaret Lindsay. Fairbanks escapes in a 'plane. A young German girl is attacked by one of the Russian prisoners, and the investigators find Doug's coat near the death scene. He is suspected of the crime which, according to international law, permits the return of the man from the British forces for court martial, provided a British officer signs the warrant. This, Leslie Howard refuses to do, until he discovers that Doug's coat contains a letter from his wife, telling Doug. how much she cared for him, and intimating their actions during her husband's absence at the front. Howard signs the warrant, and Doug is returned to the German camp for court martial.

Directed by Roy Del Ruth.

The Masquerader (*United Artists*)

Cambridge Theatre. **8.45 p.m.**

"The Masquerader," Ronald Colman's latest picture, has been hailed by American writers as "his greatest achievement." The story, based on Katharine Cecil Thurston's novel, has been turned into screen form by Howard Estabrook and has been directed by Richard Wallace, who has already reached front-rank grade in his previous pictures like "To-morrow and To-morrow," "Shopworn Angel," "Right to Love," and "Seven Days' Leave."

Two men, who so closely resemble each other that one stepped into the political career and love of the other man's wife provide the famous dual rôles for Ronald Colman. Involved in the puzzled affections and lives of Colman's two characterisations are Elissa Landi and Juliette Compton, and there is a big cast headed by David Torrence, Helen Jerome Eddy, Creighton Hale, and Halliwell Hobbes.

His two roles give Ronald Colman an opportunity to contrast drunkenness and sobriety, sanity and fitness, with debauchery and depravity.

A.B.C. OPENS NEW TORQUAY SUPER

Congratulations on the Regal

THE Regal, Torquay, the latest addition to the A.B.C. circuit, was opened on Monday in last week with civic ceremony by the Deputy Mayor (A. L. J. D'Espiney). The large gathering which attended the opening comprised members of the Council and many notable townsfolk. A.B.C. headquarters were represented by W. McGaw, general manager; S. Moss, chief supervisor, and W. R. Glen, F.R.I.A.S., the architect. Arthur Dagnall, the manager, presided.

Mr. Dagnall, in welcoming the Deputy Mayor and the Deputy Mayoress, said he thought all would agree that the new structure represented one of the finest kinemas in the West of England, and in accordance with its architectural advantages the management would endeavour to give the best possible programmes. Mr. Dagnall made special reference to the great Compton organ, and declared that the fact that the kinema had been built by local labour proved that, given the chance, Torquay men could "deliver the goods."

Music in Council

R. E. Narracott, the contractor, also spoke and raised a laugh when he mentioned that for twelve years there had been argument in the Council Chamber over the provision of an organ at the Town Hall. Now in twelve days Torquay had been given what they had long expected in the shape of the magnificent Compton organ, and he humorously suggested that in order to relieve the dull moments at the Council meetings, loud-speakers might be placed in the Chamber at his expense to relay items of music.

W. McGAW, General Manager of A.B.C.

The Deputy Mayor, in formally declaring the kinema open, remarked that for the past two years the town had been undergoing what they termed a slump, and the enterprise which the Associated British Cinemas had shown deserved every support. Not only had they found employment for local men—hundreds had been employed since January—but they had taken off the long roll of unemployment no fewer than 14 persons who would be permanently employed at the kinema. For that they deserved the warmest praise.

Mr. d'Espiney paid a tribute to Mr. Dagnall's ability and expressed the borough's appreciation of the company's generosity in offering the use of the kinema free of cost for a midnight matinee in aid of the carnival. He declared that the building was a definite asset to the town.

1,600 Capacity

The Regal, which was designed by W. R. Glen, has a main frontage to Castle Street, the imposing facade being constructed of brick and Portland stone. Owing to the eccentricities of the site, planning has necessarily been on unorthodox lines, but the difficulties have been ingeniously surmounted by the architect, who has planned an entirely harmonious building upon modern lines.

The auditorium seats approximately 1,600 patrons and a feature of the interior decorations are the scenes of local beauty spots, such as Austey's Cove and Cockington Forge, the autumn tints in which they are treated blending into a pleasing and distinctive melody of colour, in which the lighting scheme plays an important part.

A fully equipped café has been installed, with direct access either from the kinema or the street.

The Contractors

A Compton organ with illuminated console has been installed, and among the other contractors are W. Draper and Co., Ltd., who were responsible for all curtain control gear and the projector apparatus, which includes two of the latest Ross F.C. projectors, with rear-shutter and Western Electric sound attachment; Carpets and Curtains, Ltd., proscenium curtains and stage draperies; F. H. Pride, decorative glass and lighting fittings; Boro' Electric Signs, Neon installation; Garton and Thorne, Ltd., ornamental metal work; Alfred Harold, Ltd., uniforms; Britannia Batteries, Ltd., battery installation; Clark and Fenn, Ltd., plasterwork and suspended ceilings.

The opening programme comprised a pre-release presentation of the B.I.P. operatic comedy, "Facing the Music," with Stanley Lupino and Jose Collins, and "Silvertip," an adventure in the Canadian Rockies (Butcher's), Silly Symphony, the Berlin Philharmonic Orchestra playing "Tannhauser," and the Pathé Super Sound Gazette.

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KINEMA RATING

HUMBERSTONE DISPUTE WITH COUNCIL

A long-standing dispute between Bert Cole and Billesdon Council with regard to the rates of the Trocadero, Humberstone, came to a head at a meeting of the Council last week, when the Clerk was instructed to take the necessary steps to obtain £159 2s. 8d. in rates which had not been paid by Mr. Cole.

The Clerk said that the assessment of the kinema, when it was first built, was the matter on which the dispute turned. Mr. Cole had withdrawn an appeal to Quarter Sessions against that assessment and, in his opinion, this ruled him out.

J. Jayes said Mr. Cole had paid rates the first year, an assumed assessment which had been proved to be too high when the receipts were taken at the end of the year.

A SHEFFIELD CONVERSION

The Phœnix Theatre, Hillsborough, Sheffield, opened under its new regime on August Bank Holiday. A former vaudeville theatre, it has been converted into a kinema under the same proprietorship.

W.E. apparatus and Kalee projectors have been installed. A number of improvements have been carried out in the auditorium, which was redecorated and refurnished recently.

LONDON CATEGORY BOARDS

Although the regulations concerning category boards do not come into force until January next, London exhibitors have been advised to show a supplementary category board when films in this class are in the programme.

MAJOR A. W. BANNER

SOUTHAMPTON SCHEME FOR LIMITED PUBLICITY

Spickernell Protests Against Interference

FORTY PER CENT. LIMIT AGREED TO

THERE was a suggestion of a rift in the Hampshire and I. of W. scheme for the limitation of advertising which has been in operation in the area for some period, but notwithstanding the decision of Coun. Spickenell to stand out of the agreement, other members declared their intention of continuing the limitation of advertising space. Film rentals were also discussed, and the branch decided to insist upon 40 per cent. limit for a feature film.

Major A. W. Banner presided at the meeting, at which it was announced that apologies for absence had been received from L. J. Spickernell, Coun. W. D Buck, and the vice-chairman (Captain Kendall), who was ill.

It was agreed that a letter of sympathy should be sent to Captain Kendall, coupled with the wish for a speedy recovery.

COUN. GEORGE WRIGHT, of Eastleigh, asked whether the absence of Mr. Spickernell was due to pressure of business or ill-health.

Spickernell's Protest

H. H. C. MITCHENER, the secretary, said that Mr. Spickernell had written saying that he was going away on a holiday, adding that he did not want to be a thorn in the side of the C.E.A., but he did not agree with the present arrangement concerning the limitation of local advertising. It was up to any one to run their business as they saw fit, and his first and last consideration was how to run the Plaza.

The CHAIRMAN said that they gave Mr. Spickernell a special invitation to the meeting so that he could explain his action in regard to the agreement they had arrived at on the question of advertising, for a test period. He had informed the Secretary that it was not his intention to abide by the decision of the last meeting. They endeavoured to dissuade him from that course, and said that it would be an extremely bad example, and the least he could do was to abide by the decision at whatever cost to himself. They asked him to be present at the meeting a few days ago, and when he replied that he could not be present, he (the Chairman) asked the Secretary to defer the meeting, and to get a promise from him to attend the postponed meeting. Then they received the letter of apology. Presumably, he did not care to attend the meeting, and had gone away on a cruise. In order to delay the matter further, he (the speaker) asked the Secretary to call the present meeting so that the members could decide what their policy should be.

In spite of Mr. Spickernell's attitude—and he seemed to think that it paid him to splash about in the local Press with large advertisements—he (the speaker) was prepared to set an example at the Picture House by adhering to the arrangement arrived at to limit the size of their advertisements. It could be continued for three or four months, and they could let Mr. Spickernell do as he thought fit.

The head office of the Gaiety wrote intimating that even if the Plaza remained outside the agreement, they were prepared to continue the limitation if the other members so decided.

There was some discussion as to the date at which the agreement expired, and CAPTAIN CLEMENT remarked that, as one member had broken it, the agreement had legally expired.

Agreement to Continue

H. J. HOOD said that morally the agreement was still in force, because the members had not had a chance of discussing the matter. The member who had broken away was a newcomer to the town, and, he thought, as one of the oldest members, that it was a wonderful thing to have got so much unanimity among the members. He did not think any of them would be hurt by continuing to act in accordance with the previous decision.

R. D. BUCK, JUN., of the Broadway, intimated that his father and he were in favour of continuing the arrangement, but there was a difficulty if they had a picture running concurrently with the Plaza. That difficulty was also likely to apply to the Picture House.

COUN. WRIGHT said that he could see no difficulty at all. If the Plaza splashed an advertisement about a picture they had concurrently with the Broadway, surely the Broadway had nothing to fear.

The CHAIRMAN gave an undertaking that if the Picture House had a picture at the same time as the Plaza, the Picture House advertisement would not be increased, whatever the Plaza did in the matter.

Mr. BUCK agreed to abide by the arrangement for another month, and it was eventually agreed that the arrangement should run until September 12.

It was mentioned that the Portsmouth exhibitors did not advertise as largely in their local paper as did Southampton members, and it was decided to write to the Portsmouth Association on the subject with a view to securing information.

Criticism of Rental Agreement

In regard to film rentals, the SECRETARY reported that he had received from counsel a draft agreement which had been submitted to the Executive Committee, who recommended its acceptance by the branch.

The SECRETARY intimated that he had received a letter from Coun. Buck, in which he expressed the view that the plan was unworkable, and he could not see his way to sign the agreement as it stood.

Mr. BUCK, JUN., said the point was that if they had to pay 40 per cent. for a big picture, they would have to exceed that amount to complete the full programme. It would be easy to say that they would not pay more than 40 per cent. for any one picture.

The CHAIRMAN remarked that apparently Mr. Buck did not find it good business to agree with the 40 per cent. proposal.

COUN. WRIGHT: I could not remain in business if I paid a maximum of 40 per cent.

Mr. BUCK remarked that if every exhibitor in the town agreed not to pay more than 40 per cent., his father would be prepared to sign as well.

The SECRETARY intimated that the Plaza had agreed to the 40 per cent. maximum.

The CHAIRMAN said that he could not believe that any member, having given his word of honour that he would not pay more than 40 per cent., would allow any juggling with the figures.

W. B. TYRER, of the Rialto, instanced a case in a West of England town where, as the result of agreement among exhibitors, they were getting their whole programme for 40 per cent. One member stepped in and paid 50 per cent. for "King Kong," but all the others got it for 40 per cent.

Forty per cent. Limit

There was some discussion as to whether the 40 per cent. should be applied to the chief picture or to the whole programme, and Mr. HOOD stated that if London could apply the limitation to the whole programme, surely Southampton and surrounding places could do the same.

It was eventually agreed that no member would pay more than 40 per cent. for a feature film, and that, in asking members to sign an agreement to that effect, the Secretary should enclose a covering letter indicating the implications of the agreement. It was also decided to maintain in force the present agreement not to pay more than the 40 per cent. for any one picture until such time as the new agreement was ready for signature, a condition being that the new agreement would not be put into effect until all members had signed it.

The CHAIRMAN said it was a fine thing to come to an agreement that would help the members, and he gave an undertaking that Coun. Buck and Mr. Spickernell should be seen without delay on the matter, the result to be reported to the members as soon as possible.

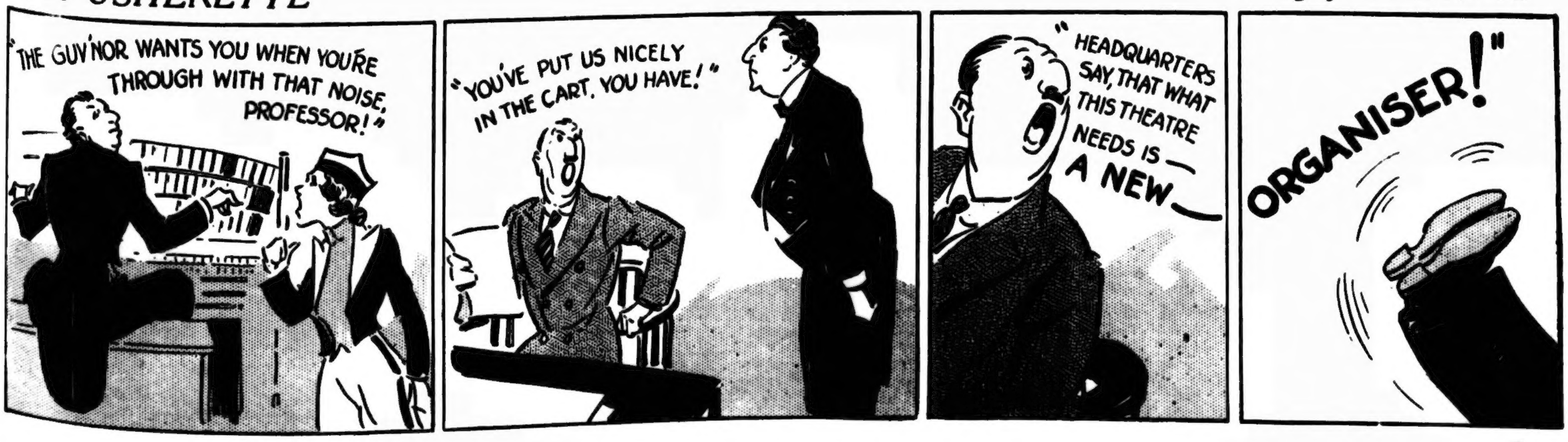
KINEMA FOR STOUGHTON?

It was reported to Guildford Town Council last week that a letter had been received from Messrs. Snelling and Co., of Winchester, applying for consent to erect a kinema on land in Worplesdon Road, Stoughton, sold by the Corporation to J. Purser.

Coun. Hardy said the Public Grounds Committee did not propose to put up any objection, if local property owners did not object.

OUR USHERETTE

By J. P. DAVIS


"THE GUV'NOR WANTS YOU WHEN YOU'RE THROUGH WITH THAT NOISE, PROFESSOR!"
"YOU'VE PUT US NICELY IN THE CART, YOU HAVE!"
"HEADQUARTERS SAY, THAT WHAT THIS THEATRE NEEDS IS — A NEW —
ORGANISER!"

CANADIAN INDEPENDENTS STRENGTHENED

New Tie-Up Policy Ensures Solid Front

BY its recent affiliations, which include the distribution in the Dominion of Educational Films and its other product from the United States and England, together with its widening theatre alliances, Empire Films, Ltd., has become an important factor in the Canadian Industry.

Almost simultaneously with the announcement of Empire Films and Educational tie-up, there has been a definite development in Associated Theatres, Limited, of Toronto, the co-operative business organisation of independent exhibitors which is more or less linked with Empire Films, Limited, and also with Allied Exhibitors, of Ontario, through which political and legislative activities of the independents are conducted.

The link between the increasingly powerful units is found in Oscar R. Hanson, who is president of Empire Films and general manager of the two exhibitor associations.

Nation-wide Distribution

With the acquisition of Educational Films, Mr. Hanson virtually returns to his old love, in that he was Canadian general manager for Educational for eight years before he took up the cause of the independent exhibitors. The development also means the wiping out of six Educational offices in Canada, these now being merged with the branches of Empire Films.

The latter now has comprehensive facilities from coast to coast for the distribution of its product, which comprises British International, Majestic Pictures, Associated Radio, Twickenham, Educational and State right releases. Empire Films can now provide complete bookings for an exhibitor with the sole exception of a news reel, and the inclusion of a topical weekly is not beyond the realm of possibility in the near future.

Independents' Solid Front

At the annual meeting of Associated Theatres, Limited, at Toronto, plans were put through which will lead to practically a solid front of the independent theatres in an extensive area of the Dominion. With this in mind, the board of directors was increased from seven to eleven to provide for two officers from the Province of Alberta, where a branch has just been established with a membership of 30 theatres, and for two further officers from other Provinces where organisation work is under way. Another step was the formation of a Toronto City Division, with H. Freedman, of the Circle Theatre, Toronto, as chairman, to arrange for the holding of weekly meetings to take care of local details.

The hint of an approaching struggle was noted at the meeting, when the Associated members decided that no contract for films for the coming season would be signed which included a score change.

Associated Theatres' Executive

Ernie Marks, proprietor of the New Martin Theatre, Oshawa, was re-elected president of Associated Theatres for a third term. Other officers are: Vice-president, T. H. Moorehead, Brampton, representing the Moorehad and Filman theatre group; secretary-treasurer, W. A. Baillie, Cum Bac Theatre, Toronto; directors, Gordon Miller, Regent Theatre, Peterboro', Ont.; James Boyd, Model Theatre, Toronto; H. Freedman, Circle Theatre, Toronto; P. J. Greenlees, Princess Theatre, Woodstock; general manager, Oscar R. Hanson; assistant general manager, N. C. Taylor; legal adviser, J. E. Lawson, K.C., M.P., Toronto.

The offices of the association are located at 277, Victoria Street, Toronto.

Bebe Daniels photographed with the Swedish delegation upon their visit to Elstree. Left to right, Joe Grossman, Cecil Cattermoul, F. Alven, Messrs. Jakobssonn, Allberg, Bebe Daniels, Messrs. Einar Strom, V. Bryde, Nyberg, Hubrich and Westerlund

SWEDISH DELEGATION

Visit to Britain's Studios and Kinemas

THE entente existing between commercial interests in Scandinavian countries and Great Britain has been further strengthened by a visit made to this country by representatives of the Svensk Filmindustri, who included leading British studios and theatres in their programme.

A Svensk Delegation

The delegation was sent by Olof Andersson, chief of Svensk Filmindustri, Stockholm, who has done much to cultivate friendly feeling between the two countries of Sweden and Great Britain. Consisting of the various managers of the Stockholm and Swedish provincial theatres of Svensk Filmindustri, the delegation has had an extremely busy time studying conditions and visiting studios and theatres, as well as inspecting studio and theatre equipment and kinema publicity.

Two days were spent at the Advertising Exhibition at Olympia, where contact was effected with many of the firms exhibiting, which should prove very satisfactory from the business point of view.

Interest in Elstree

At the invitation of Arthur Dent, of British International, the delegation made a tour of B.I.P. studios at Elstree. They were particularly interested in the studios, as Svensk Filmindustri distribute B.I.P. product throughout Sweden. There they met Bebe Daniels just prior to her return to America.

Through the courtesy of Gaumont-British Corporation, visits to the newest and biggest London theatres were arranged, and the newest Gaumont equipment was inspected with great interest.

The Shakespeare Theatre

As much has been written about the new Shakespeare Memorial Theatre, a trip was made to Stratford-on-Avon and this unique theatre, with its wonderful stage, was inspected from top to bottom. During their visit the delegation took the opportunity of seeing Shakespeare's birth-place and other buildings of national interest in the district.

Prior to their departure, V. Bryde, on behalf of the delegation, expressed his keen gratification at the welcome which the delegation had received from the English Trade as a whole and the unfailing courtesy which they had received from all with whom they came into contact.

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ADELQUI MILLAR'S TASK

TO DIRECT SPANISH-AMERICAN FILMS

The Spanish-American market has constituted a severe problem for distributors of films ever since the introduction of talkies, previous to which it was a very remunerative territory.

Among organisations who have plans for catering for that market is Latina Films, which has recently been established in Madrid, Avenida Foi y Margall 18. This is under the control of Adelqui Millar, who is well known in Great Britain in production circles.

He will direct the first film planned by Latina Films, which will have the title of "The Mirage of Seville." Interiors will be made in a French studio and exteriors in Spain, most of them in Seville.

The *Kine.* is informed there is no truth in the rumour referred to by our Scots correspondent that W. Mann, Glasgow manager for Pathé, is likely to make a move.

Ann Grey in THE LURE which Paramount is Trade showing on Friday

French News

Pola Negri's Next Picture

FOR FRENCH DISTRIBUTION

POLA NEGRI is to star in a film of the period of Napoleon III, sponsored by Via Film, of Paris.

The picture is based upon a stage play by Max Maurey, "La Savelli," and has as its subject an amorous adventure of Napoleon with an opera singer. Gaston Ravel will direct and the film will be made in the Pathé-Natan studios. There is no mention at the moment of an English version.

H. Bernstein Loses Law Suit

Henry Bernstein has lost his suit, which has been before the French courts for months. The playwright contended the film version of his "Melo" was mutilated by the producers, and claimed damages. The court has finally decided there has been no proof of bad faith, and nothing in the screen adaptation, notwithstanding the scenario changes the original dramatic comedy, that can do any harm to the author's reputation. Bernstein collected 24,000 francs in advance royalties before the film was commenced.

The Gaumont Palace, Paris, has closed for the summer, an unusual proceeding, and will reopen September 1.

Guy Crosswell Smith Resigns

Guy Crosswell Smith, who has been in charge of United Artists' Paris office ever since its inauguration in 1921, has resigned.

L.U.C.E.'s Parisian Office

The Italian L.U.C.E., which has concerned itself with the manufacture of propaganda and cultural films in Italy, has opened an agency in Paris at 33, Rue Blanche, under the control of Commendatore Collinucci. His territory will include France, Belgium, Holland, Spain, and Portugal.

Bordeaux Luxury Theatre

Emile Cousinet, the owner of a number of halls in South-West France, has opened his third kinema in Bordeaux, the Rex. It is situated in the better residential district of Bordeaux and caters for a luxury public. Its 900 seats are planned as comfortable fauteuils, leather upholstered, and the decoration is atmospheric.

The proscenium arch is a luminous rainbow, and a series of retreating pelmets in velour occupy the space between arch and screen. Cascades and grottos, garden pavilions and pagodas are part of the decorative scheme.

Western Electric sound apparatus is installed, with Simplex projectors.

Rex Popularity

The title Rex, by the way, is becoming popular in France, following its adoption by the Rex in Paris. There are now theatres of that name in existence or planned in Bordeaux, Grenoble, Marseilles and Strasbourg.

A New 16 mm. Projector

The technical department of Pathé-Natan has just launched a small film projector with sound-head at the price of 5,000 francs. The width of the film is 17.5 mm.

The apparatus is a development of the firm's Pathé-Rural model, and claims to be the simplest of all types in operation and in facility of transportation.

It is stated to give a perfect picture at a distance of over 30 ft.

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FOX ON THE CONTINENT

PLANS FOR 16 FILMS

With the return of Clayton Sheehan to the United States, particulars of the European plans of Fox Films are published in the French Trade Press.

Plans have been made to produce four films in Germany and twelve in Paris under the supervision of Erich Pommer, and these will be made in three versions. Production is scheduled to begin on August 16. In addition, 49 films will be dubbed in various languages.

Twenty films will be dubbed in Italian in the Phonas Studios at Rome and fifteen in the Phonas Hispanos Studios in Madrid. In both studios Western Electric sound apparatus will be used.

Fifteen films are to be made in England.

China As a Film Market

J. V. ZITRIN'S REVIEW OF THE FAR EAST

THE importance of China as a market for British films was emphasised in an interview which a Kine. representative had on Friday last with J. V. Zitrin, general manager of International Films (China), Ltd., who is in this country viewing and contracting for British product for distribution in China, Hong Kong, Macao, and Manchuria.

An Important Deal

Mr. Zitrin has concluded a deal with B.I.P. (Export), whereby a minimum of twelve films will be taken by his company during the year. These include such well-known subjects as "Sleepless Nights," "Facing the Music," "Heads We Go," "Timbuctoo," "The Song You Gave Me," "The Love Nest," "You Made Me Love You," "Meet My Sister," etc.

"There is no question," Mr. Zitrin said, "that British films are being increasingly appreciated throughout China. Just before I left in May, 'Tell Me To-night' was screened in Shanghai, and letters which reached my company and were printed in the Chinese Press showed remarkable enthusiasm and asked that more British films should be exhibited.

An All-British Company

"My company has as its shareholders and directors many prominent British people in the Far East, and its board is composed of T. G. Drakefort (chairman), N. Macgregor, J. Marden, J. Bates, and A. Barents.

"It was established a year ago, and we have been distributing Ufa and Ufa-Gaumont British pictures. We have been very successful, all our films having been booked to the leading theatres throughout the territory. British people in Shanghai have been strongly expressing their desire for more British product, and that is why I am visiting this country.

A Difficult Clientele

"I prefer to view pictures myself, as our public is a difficult one, being composed as to 80 per cent. Chinese and 20 per cent. British, American, Russian, French, and others. In all, there are 52 nations represented in the 3,500,000 population of Shanghai.

"We are also buying the Pathé Super Sound Gazette and British Lion's musical reviews.

"It has surprised me to see the amazing improvement which has been effected in British films in recent years, and I have every reason to believe that the contract we have concluded with B.I.P. will be of great benefit both to ourselves and B.I.P."

Distribution Problems

Discussing problems of distribution and exhibition, Mr. Zitrin said that the average Chinese programme was 9,500 ft. long and consisted as a rule of a feature and two or three shorts.

English dialogue, he said, presented few difficulties to the average Chinaman, but in the provinces far away from towns films were run with sub-titles in Chinese. This was done also in the Chinese cities with films of Continental origin.

Kinema building was going on apace and some of the theatres, such as the New Grand, of 2,500 capacity, and the Nankin, in Shanghai, were fine examples of modern convenience and architecture.

Mr. Zitrin returned on Sunday to Paris, where he sets off for China after a few days, arriving early in September.

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"ROME EXPRESS" IN AUSTRALIA

BRILLIANT PREMIERE IN MELBOURNE

"Rome Express" has enjoyed a brilliant Australian premiere at the Majestic, Melbourne, where it was specially chosen by British Dominions Films, to follow the six months' record run of "Jack's the Boy." The Gaumont-British masterpiece has been acclaimed by the entire Press of Melbourne and it as Britain's greatest picture to date. has been playing to crowded houses ever since the opening night on June 24. The critics praise both the acting and technical perfection of the film, and one well-known writer states that, "The studio that wishes to go one better has a pretty tough job ahead of it."

"Tell Me To-night" continues its successful run at the Athenæum. Business is still practically capacity, and there is every indication that the picture will run on for many more weeks yet. This picture is enjoying similar success in Sydney.

Ernest Turnbull, managing director of British Dominions Films, Ltd., announces that his company has entered into a number of important new theatre contracts which will ensure the extension of the all-British circuit to every large city in the Commonwealth and New Zealand, and the continuance of its successful all-British policy on a permanent basis.

The Kimberley (South Africa) School Board strongly protests against some of the films screened in local kinemas, also the objectionable class of posters exhibited for show likely to have a bad effect on young people. It was resolved to request the Minister of the Interior to introduce a stricter control.

Lilian Harvey

in

MY LIPS BETRAY

with

JOHN BOLES

EL BRENDEL

SPARKLING ROMANCE: SENSATIONAL SONG-HITS:—

"THE BAND IS GAILY PLAYING"

"THAT'S WHY I'M HAPPY"

"OUT OF A BLUE SKY"

FOX

MUSIC AND LYRICS BY WILLIAM KERNELL
SUNG BY LILIAN HARVEY and JOHN BOLES

MILLIONS
HAVE ENTHRONED LESLIE
HOWARD
AS THEIR NEW SCREEN IDOL
MILLIONS
MORE WILL ACCLAIM HIM
in
CAPTURED
NEW AND GREATER PRESTIGE
and
PATRONAGE
ADDED TO YOUR THEATRE

●

TRADE SHOW
8.45 p.m. · WED.
AUGUST · 16th
PHOENIX

W-B

URED

WARNER BROS.

TRAIL-BLAZING EPIC

●

BREATH-TAKING IN THE SWEEP OF ITS ACTION AGAINST THE PANORAMIC BACKGROUND OF THE GREAT WAR . . . THE FIRST AUTHENTIC STORY OF THE VAST PRISON CAMPS WRITTEN NOT AS HEROES WRITE . . . BUT AS THE MEN WHO FOUGHT THROUGH IT, LIVED AND LOVED, LAUGHED AND DIED, THROUGH ITS BITTERNESS

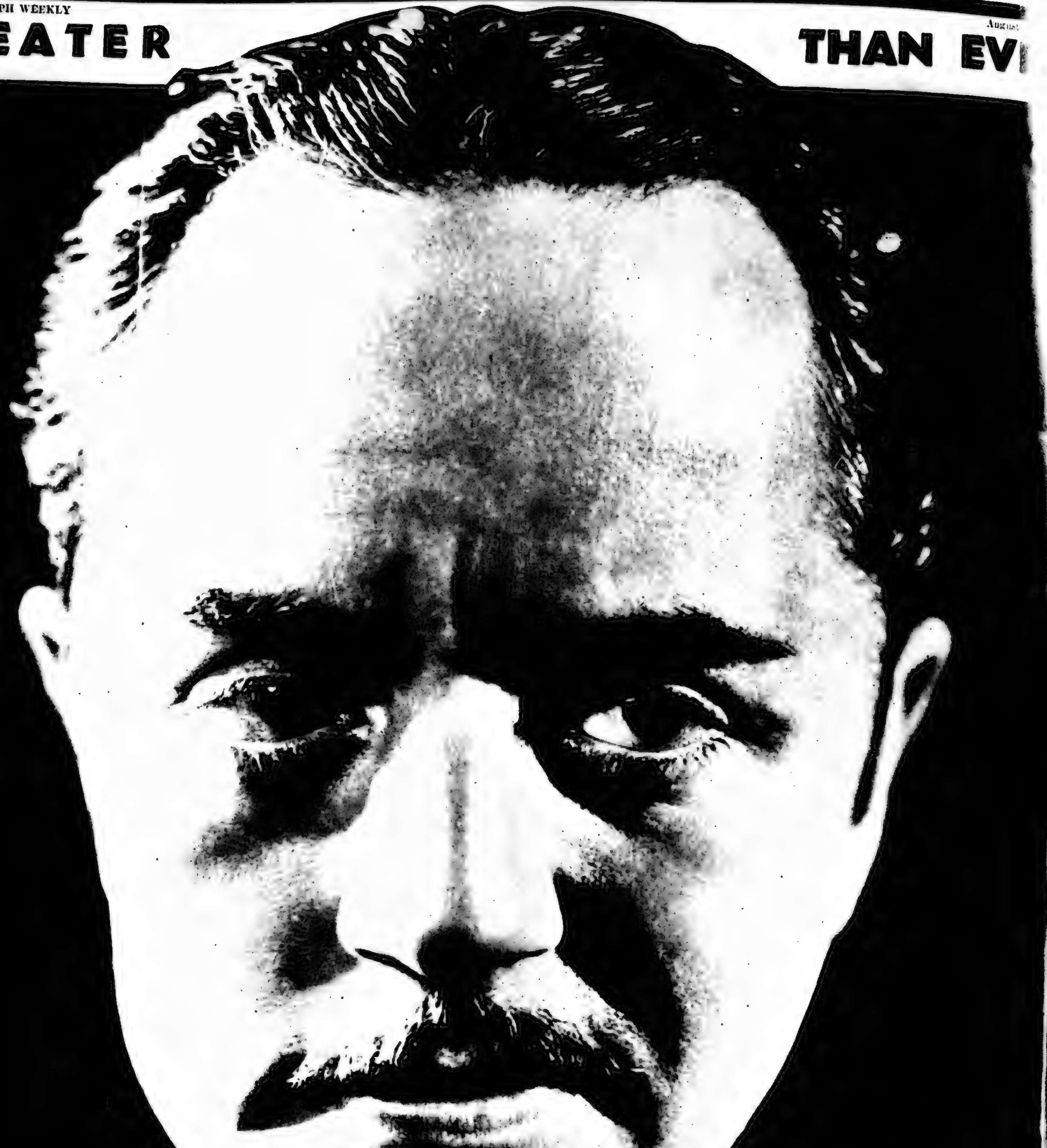
●

HERE IS THE TRUTH
TERRIFIC in THEME!
TITANIC in TREATMENT!
WARNER'S AGAIN!

HOWARD
FAIRBANKS
LUKAS
LINDSAY

POWELL

GREATER **THAN EV**



PRIVATE DETECTIVE 62

MYSTERY • THRILLS • SUSPENSE
COMEDY • ROMANCE

WITH **MARGARET LINDSAY**

3 P.M., THURS., AUG. 17, PHOENIX

SALLY BLANE

HER FIRST BRITISH PICTURE

OUTSTANDING IN THEME
BRILLIANT IN TREATMENT
BUILT FOR BRITISH PATRONS • WARNER • BROS. FIRST NATIONAL PRODUCTION

WITH JOHN STUART
3 P.M., THURS., AUG. 17, PHOENIX

MAYFAIR GIRL

MAYOR OF HELL

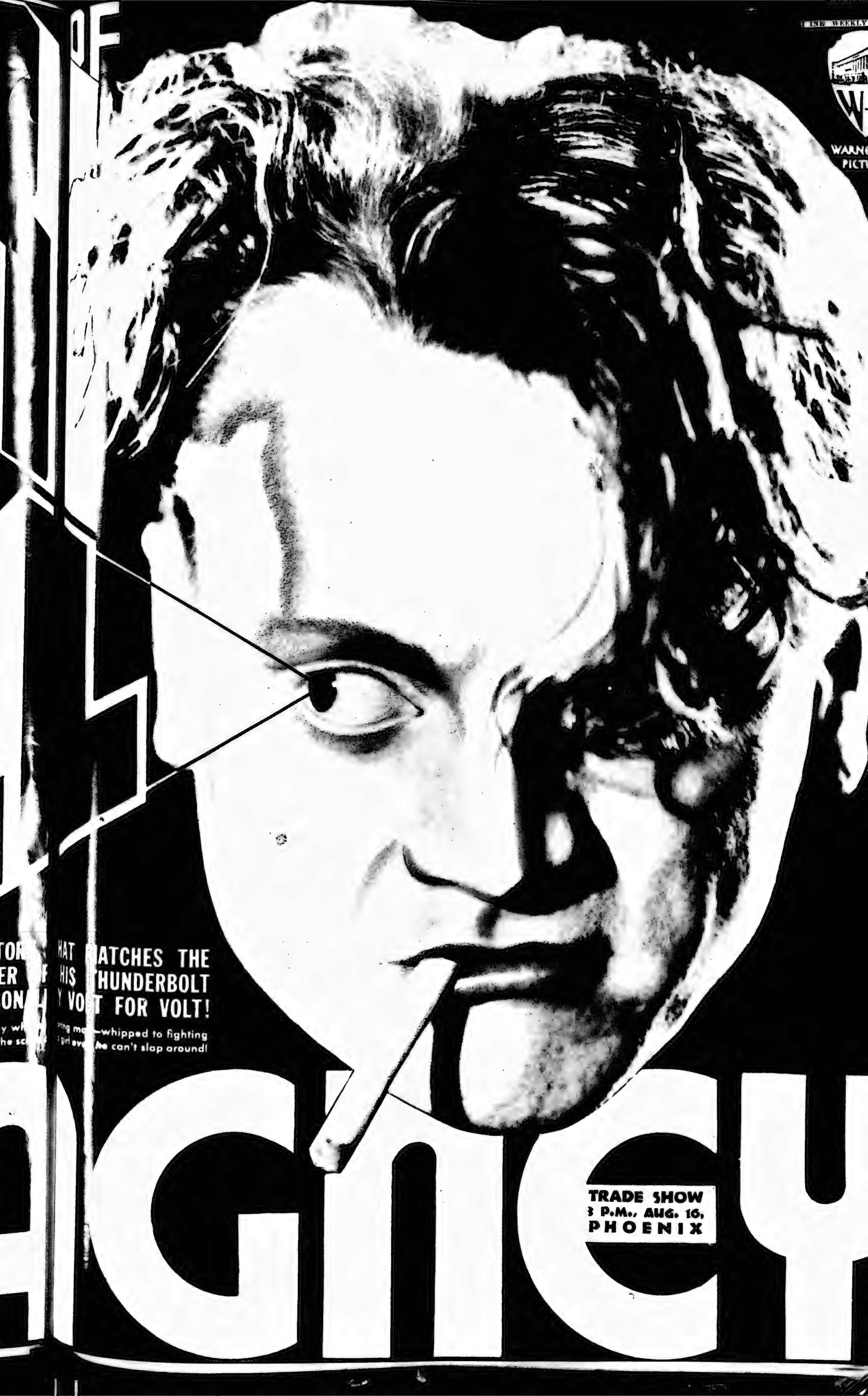
A STOR HAT ATCHE
POWER F HIS HUNDE
PERSON Y VO T FOR

a Cagney wh nng ma —whipped
fury by the sc girl eve he can't sl

CAG

JAMES · DYNAMITE ·

MADGE EVANS • DUDLEY DIGGES
ALLEN JENKINS • ARTHUR BYRON
and 500 of the Screen's Greatest Juvenile Stars
including FRANKIE DARRO, MICKEY BENNETT,
RAYMOND BORZAGE, and "FARINA"


OF
WARN
PICT
TOR HAT ATCHES THE
ER HIS HUNDERBOLT
ON Y VO T FOR VOLT!
y wh ang ma —whipped to fighting
he sc a girl ev he can't slap around!
AGNEY
TRADE SHOW
3 P.M., AUG. 16,
PHOENIX

LET'S BE HONEST WITH OURSELVES!

You have proved by personal experience that a London West-End premiere's reaction is not necessarily a reflection of the picture's entertainment value for your particular cinema.

Sophisticated pictures that appeal to the polyglot London crowd are frequently above the heads of the masses.

Segregate and analyse last year's box office grosses, and you will no doubt find that the most popular films were pictures like "MAID OF THE MOUNTAINS," "SLEEPLESS NIGHTS," "LET ME EXPLAIN, DEAR," etc.

If that or a similar type of product "clicks" at your box office, then why allow your judgment to be warped by subsidised West End runs?

No company can deliver successes all the time, but we submit that we have a larger proportion of winners than any other company, and that entitles our new product to your special consideration.

We invite you to attend the trade shows of our new pictures; we have aligned stars, personalities, directors and stories that ensure their success.

Pictures like "HEADS WE GO," "THE SONG YOU GAVE ME," "THE LOVE NEST," "I SPY" and "YOU MADE ME LOVE YOU," are built by showmen for showmen.

Don't fail to see them as, and when they are trade shown, and let your experience guide you. Just as you have done well with our pictures in the past we are confident you will do even better with us for the next season.

The objective on which our hearts and minds are set is a standard of product that registers as entertainment acceptable by the majority of picturegoers in this country.

WARDOUR FILMS LIMITED
THE EXHIBITORS' FRIEND

FOX FILM RE-ORGANISING

Approval of New Plans

ROCHDALE PROPRIETARY RESULTS

By our City Editor

It is now announced that the stockholders of the Fox Film Corporation have approved the increase of the authorised capital stock to 2,800,000, in accordance with the plan for reorganising the company's capital.

The first step of the reorganisation was a reduction in the authorised class "A" shares from 2,425,660 to 404,376 shares, and in the 99,000 authorised class "B" shares to 16,650 shares, the old shares to be exchanged for new stock on a basis of one new share for each six shares of the old stock.

The increase of capital stock will make possible an issue of rights to raise funds for retiring the company's debts.

The stockholders have also authorised the granting of subscription rights to the new stock at $18.00 a share to the holders of the 404,276 shares of class "A" stock and 16,650 shares of class "B" stock, on the basis of five shares of the new stock for each share held.

The plan for the underwriting and sale of the additional authorised shares of class "A" stock to creditors and debenture holders has also been approved.

Reports in Brief

For the June quarter, the Radio Corporation, before allowing for depreciation, etc., earned $247,571, against $1,348,189 for the corresponding period last year.

Spalding Dividend

Spalding Picture House announces a dividend of 5 per cent. for the year, the same as for the preceding period. The directors state that a larger dividend could have been paid, but it has been decided, as extensive alterations are being carried out at Spalding, to keep a higher liquid position.

African Theatres Decline

The accounts of African Theatres for 1932 disclose a sharp reduction in profits at £10,571, compared with £54,674 for 1931. Owing to the difficulties of the situation in Africa, the company is placing a large sum to reserve instead of paying a dividend. For the previous year a dividend of 10 per cent. was paid.

Rochdale Proprietary Theatres

In their half-yearly report, the directors report that the continuing trade depression has had a serious effect upon the profits of the company, and under the circumstances they are unable to recommend the payment of a dividend. The profit of the two subsidiary companies amount to £2,711 8s. 8d., whilst the profits from Proprietary Theatres, Ltd., amount to £466 5s. 3d., thus making a total of £3177 13s. 11d. The balance carried forward, less reserved for income-tax, is £26,468 8s. 5d.

It is twelve months since a dividend was paid by the company, which owns and controls kinemas at Rochdale (six), Bacup and Prestwich. The Scala (Rochdale) has been closed for over twelve months.

Meeting Adjourned

The ordinary annual general meeting of London and Southern Super Cinemas, Ltd., which was called for Tuesday last at the Bloomsbury Cinema, Theobalds Road, was adjourned.

It was stated that the date of the meeting was too soon following the bank holiday and that as a result the majority of the shareholders found it inconvenient to attend. Although no date for the adjourned meeting was decided upon on Tuesday, it is probable that it will be held towards the end of September.

Share Market Idle

There was not a great deal of activity in the kinema share market during last week owing to the intervention of August Bank Holiday. Gaumont British issues, however, were comparatively active, the old shares fluctuating between 12s. 10½d. and 13s. 10½d. and the "A" shares between 5s. 9d and 6s. 4½d.

There was a welcomed recovery in Madame Tussaud's Deferred, which rose from 2s. 1½d. to 2s. 7½d. up to 25s. 6d., the trade for the Preferred, while the debentures rallied to £98.

NEW PUBLIC COMPANY

Hull City and Suburban Cinemas, Ltd., was registered as a "public" company on August 3 with a nominal capital of £100,000 in 20,000 7½ per cent. preference shares of £1, 80,000 ordinary shares of 1s. and 40,000 deferred ordinary shares of 2s. each. The objects are to enter into contracts (1) between Percival T. Kettlewell (vendor) and Wm. B. Blanchard (purchaser) for the purchase of 1,210 square yards of land on west side of Oldstead Avenue, Hull, at a price of 7s. per square yard; (2) between the Kingston Land Co., Ltd. (vendors) and Wm. B. Blanchard (purchaser) for the purchase of 3,133 and a third square yards of land on south side of Southcoates Lane, Hull, at a price of 7s. 6d. per square yard; (3) between Fdk. R. Waller and T. W. Watts (vendors) and Wm. B. Blanchard (purchaser) for purchase of 2,347 square yards of land on north side of Hessle Road, Hull, at a price of £1 per square yard; (4) between Hull Brewery Co., Ltd. (vendors) and W. B. Blanchard (purchaser) for the purchase of 2,464 square yards of land on south side of Endyke Lane, Hull, at a price of 7s. per square yard; and (5) between Wm. R. Smith and Robert G. Tarran relating to the surrender of a lease of land on west side of Ferensway, Hull, in consideration of the allotment to the said Robert G. Tarran of 2,000 fully paid ordinary and 10,000 fully paid deferred ordinary shares, and to carry on the business of proprietors, lessees, licencees, tenants and managers of theatres, opera houses, music-halls, kinematograph theatres, etc. The directors are: Robert G. Tarran, The Wolds, 721, Beverley High Road, Hull; Harold W. Cundall, 59, Westbourne Avenue, Hull; Chas. H. Ross, Dorringham Cottage, Dorringham Street, Hull; Arthur Watts, North Bar Without, Beverley, E. Yorks; James G. Duggleby, 42, Mayfield Street, Hull; Joseph H. Stevenson, Westfield Park, Brough, E. Yorks; Chas. J. Donada, 2, Devonshire Street, London. Solicitors: Middlemiss, Pearce and Miller, Hull, and Frankish, Wilson and Sanderson, Hull.

NEW PRIVATE COMPANIES

Curzon Cinemas, Ltd.—Registered August 3. Capital, £22,110 in 2,200 "A" shares of £10 and 2,200 "B" shares of 1s. The directors are: Marquis de Casa Maury, 7, St. Katherine's Precinct, N.W.1; Ronald E. Morrison, 86, Knightsbridge Road, S.W.1. Qualification: Five £10 shares. Registered office: 22, Bedford Road, W.C.1.

Ducal Enterprises, Ltd.—Registered August 2. Capital, £1,500 in £1 shares. Producers, purchasers, lessees, hirers, renters, distributors, importers, exporters or exhibitors of moving and talking pictures, etc. The subscribers are: Herbert Elton, Nottingham, company director; Edgar Kirkland, Nottingham; and Aaron H. King, Nottingham, company director. Solicitors: Alcock and Co., 32, Bridlesmith Gate, Nottingham.

York Theatre Royal, Ltd.—Registered July 31. Capital, £2,000 in £1 shares. Objects: To acquire from the Corporation of York a lease of the Theatre Royal at St. Leonards, York, and to carry on the business of theatre, music-hall and kinema proprietors and managers, etc. The first directors are: Mrs. Anne M. Taylor and Stanley W. Crawshay, of Scarborough. Secretary: F. Preston, 82, Westborough, Scarborough. Registered office: 82 Westborough, Scarborough.

INCREASE OF CAPITAL

Wardcott Cinemas, Ltd., The Roxy Cinema, High Road, Stamford Hill, N.15.—The nominal capital has been increased by the addition of £1,500 in £1 ordinary shares beyond the registered capital of £2,500.

BANKRUPTCIES

F. George King, Ltd., 72, Shaftesbury Avenue, London, W.1.

The statutory first meetings of the creditors and shareholders of this company were held at the offices of the Board of Trade, Carey Street, W.C., on August 1.

The Official Receiver reported that the statement of affairs filed in the proceedings disclosed unsecured liabilities £3,580 and assets £420.

The company was promoted by Louis London and Fredk. George King in November, 1928, with a nominal capital of £100 to carry on an employment agency for actors, dancers, etc., and also to carry on kinematograph, variety and theatrical entertainment, which included the production of kinematograph films. The theatrical agency proving unsuccessful, the attention of the company was turned to the production. In all, eight films had been produced, some of which showed a profit, but one, "To Brighton with Gladys," showed a heavy loss.

Resolutions were passed nominating Mr. A. H. Partridge, C.A., Warwick Court, Holborn, W.C., as liquidator.

Famous Players Guild, Ltd., Westmoreland House, Regent Street, London, W.1.

Under the compulsory liquidation of the above, the Official Receiver has issued particulars of the promotion and collapse of the company.

The statement of affairs shows liabilities £47,666, no assets, and as regards the contributories a total deficiency of £57,566. About October, 1930, the company acquired the film rights of a play, entitled "77, Park Lane." An agreement was entered into with the United Artists Corporation, Ltd., under which that corporation agreed to take and release the picture of that play to be made by the company in English, French and Spanish, the company to receive on delivery of the negatives £12,000 on account of 60 per cent. of the gross receipts.

It was estimated that the picture would cost about £25,000 to produce, and debentures for £25,000, giving a charge on the company's undertaking and property, were created and issued to Hutter to secure loans made by him. The picture was produced by Albert de Courville at the Nettlefold Productions Studios at Walton-on-Thames, but it would appear from the books of the company that the cost was about £50,359, and not £25,000 as estimated. It was completed and shown in London for one week prior to general release in January, 1932, but in proportion to the high cost of production the film was not a public success, and a loss has been incurred.

On April 6, 1933, Ernest William Heath was appointed as receiver on behalf of the debenture holders, and he took possession of the assets. It is understood that the film is still being hired at low rentals. The failure of the company is attributed to excessive cost of production of the film and the non-success of the film to attract the public.

The liquidation of the company is in the hands of the Official Receiver.

Astra-National Productions, Ltd., 39, Cheapside, London, E.C.2.

Particulars of the promotion and failure of the above company, against which a winding-up order was made in January last, have now been issued by the Official Receiver.

The statement of affairs shows unsecured liabilities £50,248, assets £8,905, and as regards the shareholders a total deficiency of £42,342. The company was registered as a private company on April 13, 1922, with a nominal capital of £1,000. The first directors were Percy Edward Felce and Frank Edward Smith. Upon the resignation of Mr. Smith in May, 1928, Miss Doris Madeline Felce (daughter of P. E. Felce) was appointed a director in his place. On June 13, 1930, Harry Merchant Warner and his wife, Mrs. Jean Warner, were appointed directors of the company. Mrs. Warner resigned her directorship on February 26, 1931, on which date Edward Francis Warner (son of H. M. Warner) was appointed a director.

The whole of the nominal capital was issued for cash and fully paid up.

The first film dealt with by the company was known as "The Bohemian Girl," and it was exploited throughout the British Isles for a consideration of 45 per cent. The company provided finance to the extent of £10,000 for the production, which was furnished as to £5,000 each by way of loans from Felce and Smith. These loans were subsequently repaid by the company. In the year 1924 the producers of the film went into liquidation, and in June of that year the company purchased the film from the liquidator for a sum of £2,250. Its subsequent exploitation by the company was successful. "The Shadow of Egypt," which was produced on the company's instructions by National Productions, Ltd., was also handled by them. In this case, finance amounting to £5,000 was provided by the company, again by loans made by Felce and Smith in equal proportions on June 30, 1927.

As a result of the statutory meetings of creditors and contributories held on February 14, 1933, the Court has appointed Horace Johnston Veitch, C.A., of 9, Coleman Street, E.C.2, liquidator of the company.

SHARE MOVEMENTS

	Last week.	This week.	Movement.
A.B.C. Ord. 5s.	3/4½	3/3	—/1½
,, 7½% Pref.	17/4½	17/-	—-/4½
A.P.P.H. Ord.	23/6	23/3	—-/3
Assoc. Talk. Pic. Ord. 5/-	-/4½	-/4½	—
Baird Televis. 10% Prefd. Ord. 5/-	-/10½	1/1½	+-/3
Baird Televis. Defd. Ord. 5/-	1/1½	1/4½	+-/3
Blackpool Tower Ord. £1	65/-	65/-	—
Brit. Cine. Theat. Ord. 10/-	4/1½	4/1½	—
,, & Dom. Defd. 1/-	-/4	-/4	—
,, ,, Prefd. Ord.	2/9	2/9	—
,, In. Films (Props.) 10/- Ord.	-/4½	-/4½	—
,, Inter Pic. 5/- Ord.	3/6	3/6	—
,, ,, ,, 8% Pref.	19/9	20/-	+-/3
,, Lion Pref. Ord.	2/6	2/6	—
,, ,, Def. 4d.	-/3	-/3	—
Denman P.H. 7% 1st Mt. Deb.	£106	£106	—
,, 7% Conv. Deb.	£105½	£105½	—
Gains. Pic. Ord. 10/- pd.	8/10½	9/3	+-/4½
Gaumont-British Ord. 10/-	13/6	13/3	—-/3
,, ,, "A" Ord.	6/3	6/1½	—-/1½
,, ,, 5½% new Pref.	18/4½	18/6	+-/1½
,, ,, Converted Pref.	18/9	18/6	—-/3
,, ,, 4½% New Debs.	£93	£93½	+12/6
General Thea. Pref.	12/9	12/6	—-/3
,, ,, 6½% 1st Mort. Deb.	£97	£96½	—5/-
Ldn & South Super Cin. 2/- Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def.	2/1½	2/4½	—
,, ,, £1 Cum. Pref. Ord.	25/6	24/10½	—-/7½
,, ,, 5% 1st Mort. Deb. (Conv.)	£97½	£97½	—
Moss' Empires £1 Ord.	8/3	8/6	+-/3
,, ,, £1 Cum. Pref.	8/9	9/-	+-/3
,, ,, 6% Deb.	£100	£100	—
,, ,, 4% Perp. Deb.	£62½	£62½	—
P.C.T. Ord. 10/-	19/4½	19/4½	—
,, 7½% Ptg. Pf. Ord.	22/9	22/9	—
,, Cum "A" Pref. £1	27/3	27/3	—
,, ,, "B"	24/9	24/6	—-/3
,, 6% 1st Mort. Deb.	£105½	£105½	—
,, Const. 7% Pref.	22/6	22/6	—
Stoll P.T. Corp.	3/-	2/9	—-/3
United P. Thea. 10% Pref. Ord.	-/3	-/3	—
,, ,, ,, 7% 1st Mort. Deb	£52	£53½	+30/-

£1 Shares unless otherwise stated. *Nominal.

HORACE WILLIAMS, the new publicity chief of Wardour Films

Horace Williams Promoted

IN CHARGE OF WARDOUR PUBLICITY

FOLLOWING the resignation of Ralph Illingworth as publicity manager of Wardour Films, the announcement is made that Horace Williams, who has been Mr. Illingworth's assistant for the past five years, has been appointed to succeed him.

Mr. Illingworth has not enjoyed the best of health since his breakdown two years ago, and he will obey his medical adviser's command to obtain a complete rest and change.

His resignation takes effect on Saturday next, when Mr. Williams' appointment begins.

Horace Williams' work in the publicity department of Wardour Films is too well known to need description. Originally appointed in 1928 as Wardour Press representative, he has handled every department of publicity and exploitation work. Previous to 1928 he was for six years with First National, where his organisation of that company's publicity was greatly appreciated.

Friends in the Trade will wish him every success in his new office of responsibility, and will wish his predecessor and late chief a speedy return to normal health.

(Continued from column 4)

Charles Barrington, who is the new organist at the Theatre Royal, Manchester, is a pupil of Walter Hedgecock, Crystal Palace, and Silote, the Russian pianist at the London Guildhall School.

At the age of 14 he played the organ at St. Etheldreda's, Holborn Circus. He has played for the B.B.C. and at the Queen's Hall and Albert Hall, London. He has also toured Canada and Newfoundland.

Hector A. McCullie, general manager for Messrs. Lymington and New Forest Entertainments, Ltd., for the past eighteen months, has resigned to take over the management of the Picardy, Harlesden, London, N.W., for Messrs. Suburban Entertainments, Ltd.

During his general management of the Lyric, Lymington, Mr. McCullie has on several occasions had his novel exploitation and publicity mentioned in the *Kine.*, to whose showmanship columns he paid tribute some few weeks ago.

A holder of Associate degrees in music, and for some time engaged at the London Coliseum, Mr. McCullie returns to London after a highly successful South Coast engagement.

G. H. Barber, the veteran North Staffordshire exhibitor, commenced his Continental tour during the week-end. Mr. Barber, despite his years, is a keen airman, and part of this trip will be undertaken by plane. He has taken his camera with him, for he intends producing a film of his tour, which will be shown at his various halls.

R. Porter Brown, who is at the console of the Compton at the Regal, the new A.B.C. house at Torquay, was assistant organist at two churches at the early age of 11. Since then he has held many important posts both in the church and kinema world, the most recent being the Piccadilly, Manchester; the Theatre Royal, Preston, and the Theatre Royal, Manchester.

Arthur Dagnall, who comes from the Burlington to assume control of the Regal, the new A.B.C. house at Torquay, has made many friends during his long association with the former house. His first job was in the theatre, and the office boy of yesterday is now in charge of one of the finest houses in the West of England. During the war Mr. Dagnall served in the R.A.F. and on "demob" was appointed manager of the Burlington, where his experience and resource, combined with a distinct flair for showmanship, attracted a clientele who became personal friends as well as patrons.

S. F. Brookes has succeeded C. M. Cheffins as manager of the Empire Theatre, Stirchley, Birmingham. Mr. Brookes has a wide experience, gained in the entertainment Industry since 1908. He has held office at Herne Bay; the Gaiety, Southampton; Minehead; Croydon, and the Globe Cinema, Putney. Mr. Brookes is not a stranger to the Midlands, for at one period he was in control of the Grand Cinema and the Opera House, Kidderminster.

MEN AND MOVEMENTS

Bristol Changes—Torquay, Regal, Appointments—A Versatile Manager—Tolfree at Paignton

C. M. Cheffins, who recently succeeded to the management of the Empire Theatre, Stirchley, Birmingham, has relinquished his appointment with the Regent Circuit, Ltd. Although young in kinema management, Mr. Cheffins has a long association with the entertainment world. Prior to his appointment to the Stirchley management he was assistant manager at the Orient, Aston, Birmingham.

G. W. McLeod, who has taken up the position of assistant manager at the Bristol Hippodrome, to which he has been appointed in succession to W. H. Jamieson, comes from the Ardwick Empire, Manchester, another Stoll theatre. Though he has been in the business for some years, this is Mr. McLeod's first experience of the managerial side, as he has hitherto been engaged almost entirely on the technical side of the business. Before going to Manchester some three years ago he was at the Palace, Luton. Mr. McLeod is keen on publicity and has done some good work in this direction, a fact which should prove useful in his present position, where he has George A. Higgs, one of the smartest publicity men in the West Country, as his chief.

T. T. Hellet, manager of the Whiteladies Picture House, Bristol, has been appointed to the position of supervisor with the Regent Kinema Circuit, Ltd., which is controlled by Ralph Bromhead. Mr. Hellet came to Whiteladies about sixteen months ago from Brighton, where he was assistant manager at the Savoy. Since he has been in Bristol he has made himself extremely popular, both with members of the Trade and patrons of the kinema. He has carried out many improvements at the house, including its entire redecoration, and he has also put over some very smart publicity campaigns. Mr. Hellet has had a somewhat adventurous career. A South African by birth, at one time he tried his luck at the gold diggings in that country. He joined up when war broke out and left the Service as a Flight-Lieutenant in the R.A.F. He then went into the hotel business for a time, but found the film Industry more attractive, and here he seems to have found his *métier*, for he has made good progress since he entered the business. Mr. Hellet leaves Whiteladies to take up his new appointment on August 12.

Trevor Jones, who has been appointed to the management of Whiteladies Picture House, Bristol, in succession to T. T. Hellet, has been in control of the Vandyck, Fishponds, an A.B.C. suburban theatre. Mr. Jones came to the Vandyck about nine months ago from the Trocadero, Leicester, a house which he opened in 1931. Previous to his Leicester appointment he was in control of two kinemas at Oxford.

During the time he has been at the Vandyck Mr. Jones has put over some very good publicity and several of his exploitation stunts have been mentioned in our Showmanship section. He is succeeded at the Vandyck by Mr. Obert.

Alfred M. Tolfree, the new manager of the Paignton Picture House, although only connected with management for the past few years, is considerably more familiar with the kinema business than one would at first suppose.

His father, Sidney Tolfree, of Wakefield, will no doubt be remembered by many as one of the pioneers of the kinema Industry in many of its branches.

Educated at Wakefield Grammar School and H.M.S. Conway, Alfred Tolfree commenced as a traveller for Gaumont-Tiffany and had considerable experience of the renting side before deciding to throw in his lot with the exhibitors.

This necessitated a fresh start at the Playhouse, Wakefield. After an extensive grounding, he enlisted under the Paramount banner and was sent to the Capitol, Cardiff, as assistant manager. After a year at the Capitol, he took the position of house manager at the Finsbury Park, Astoria, moving later to Paignton Picture House.

Mr. Tolfree originally intended to lead a seafaring life, and at the early age of 19 was a qualified officer in the P. and O. line, in which company he served for several years.

H. J. Castle, the new manager of Astoria, Ystradgynlais, was formerly associated with the management of the Plaza, Cardiff. He has many years' kinema experience, and is a popular figure in the Trade circles in South Wales.

Wyndham Lewis the Briton Ferry (Swansea) solo organist, who has been solo pianist and associate organist at various West End London kinemas since leaving South Wales, will take up resident solo organist duties at the Empire, Cardiff, on August 14, when a three manual Compton organ, with illuminated console, will be opened. Wyndham Lewis becomes solo organist on the invitation of the Gaumont-British Corporation. He is both L.R.A.M. and A.T.C.L. This, by the way, will be the first unit organ to be installed in any of the Cardiff theatres.

(Continued in column 3)

"Dunlopilla" Seats

The Picture House, Thurcroft, near Rotherham, is one of the first kinemas in South Yorkshire to introduce "Dunlopilla" seats. These have been installed in the balcony by Kenneth Friese-Greene, of 103-107, Queen Street, Sheffield.

REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period June 8 to July 24. Films the names of which appear in italics are parts of series (or serials).

BRITISH

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
JUNE 8.				
King's English	Pathé	B.I.F.	1,687	E. 8847
The Changing Year	"	"	3,160	E. 8848
Sleeping Car	Gaumont-Ideal	Gaumont-British	7,472	Br. 8849
Post Haste	"	"	1,911	Br. 8850
JUNE 14.				
Dora	H. & S. Films	H. & S. Film Service, Ltd.	3,650	Br. 8870
The Dreamers	Gaumont-Ideal	Gaumont British Picture Corp., Ltd.	1,864	Br. 8871
JUNE 16.				
Maid Happy	W.P. Film Co.	Bendar Films, Ltd.	6,728	Br. 8880
JUNE 17.				
I Lived With You	W. & F.	Twickenham Film Studios, Ltd.	8,800	Br. 8881
Lucky Number	Gaumont-Ideal	Gainsborough Pictures (1928), Ltd.	6,535	Br. 8882
JUNE 21.				
The Love Wager	Paramount	Anglo-European Pic.	5,802	Br. 8890
High Finance	First National	Warner-F.N.	6,101	Br. 8891
JUNE 23.				
Waltz Time	W. and F.	Gaumont-British	7,323	Br. 8897
Facing The Music	Wardour	B.I.P.	6,207	Br. 8898
The Stickpin	Fox	British Lion	3,980	Br. 8899
Great Stuff	"	" "	4,514	Br. 8900
JUNE 24.				
Follow The Lady	Fox	A. George Smith	4,484	Br. 8903
Doss House	M-G-M	Sound City, Ltd.	4,760	Br. 8904
JUNE 27.				
My Lucky Star	W. and F.	Masquerader Prod., Ltd.	5,750	Br. 8911
JUNE 30.				
The Television Follies	English Films, Ltd.	English Films, Ltd.	4,039	Br. 8921
JULY 4.				
It's a Boy	W. & F.	Gainsborough	7,282	Br. 8927
Falling For You	"	"	7,930	Br. 8928
JULY 8.				
The Veteran of Waterloo	Paramount	National Talkies	4,400	Br. 8940
JULY 11.				
Non-Stop Variety No. 7	Universal	Efftee Film Prod.	926	Br. 8944
Non-Stop Variety No. 8	"	"	800	Br. 8945
Non-Stop Variety No. 9	"	"	674	Br. 8946
Non-Stop Variety No. 10	"	"	932	Br. 8947
JULY 12				
Britannia of Billingsgate.	Gaumont-Ideal	Gaumont-British	7,125	Br. 8950
JULY 13.				
Bitter Sweet	United Artists	B. and D.	8,458	Br. 8052
JULY 15.				
Purse Strings	Paramount	B. and D.	6,277	Br. 8967
JULY 18.				
I'll Stick to You	British Lion	British Lion	6,176	Br. 8980
Heads We Go	Wardour	B.I.P.	7,700	Br. 8981
JULY 19.				
The Umbrella	Radio	Real Art Prod.	5,011	Br. 8984
JULY 22.				
His Grace Gives Notice	Radio	Real Art Prod.	5,131	Br. 9002
The Ghost Camera	"	"	6,130	Br. 9003

FOREIGN

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
JUNE 8.				
Picture Snatcher	Warner	Warner	6,730	F. 8851
Position and Back Swing	"	"	923	F. 8852
JUNE 9.				
Night of Terror	United Artists	Columbia	5,782	F. 8853
The Sundown Rider	"	"	6,120	F. 8854
The Working Man	Warner	Warner	7,067	F. 8855
The Grip	"	"	923	F. 8856
Northern Exposure	"	"	1,519	F. 8857
JUNE 10.				
Gabriel over the White House.	M-G-M	M-G-M	8,489	F. 8858
Maids a la Mode	"	Hal E. Roach	1,543	F. 8859
The Big Thrill	British Lion	Goldsmith Prod.	5,247	F. 8860
The Shadow Laughs	Universal	Trojan Pictures	5,957	F. 8861
Big Town	"	"	4,918	F. 8862
JUNE 12.				
The Silk Express	First National	First National	5,581	F. 8863
Sky Symphony	"	Vitaphone Corp.	1,664	F. 8864
I Love that Man	Paramount	Paramount Inter.	5,976	F. 8865
Aloha Oe	"	"	663	F. 8866
Destination Unknown	Universal	Universal	5,309	F. 8867
Midnight Warning	"	Mayfair	5,349	F. 8868
JUNE 13.				
Viennese Waltz	Wardour	A.C.O. Film	7,430	F. 8860
JUNE 14.				
A Shriek in the Night	Gaumont-Ideal	Allied Pictures Corp. Inc.	6,262	F. 8872
King of the Jungle	Paramount	Paramount Inter.	6,240	F. 8873
Parades of Yesterday	First National	Vitaphone Corp.	882	F. 8874
JUNE 15.				
Lily Turner	First National	First National Pic. Inc.	5,694	F. 8875
Black Beauty	Pathé	Monogram Corp.	6,178	F. 8876
Forgotten	Universal	Invincible Corp.	6,260	F. 8877
Beauty on Broadway	Universal	Universal	1,980	F. 8878
Hot and Cold	"	"	616	F. 8879
JUNE 17.				
Betty Boop's Penthouse	Paramount	Paramount Inter.	552	F. 8883
Rasputin—The Mad Monk.	M-G-M	M-G-M	8,937	F. 8884
The Rummy	"	Hal E. Roach	1,536	F. 8885
The Only Girl	W. & F.	Universum Film A.G.	7,545	F. 8886
JUNE 19.				
Loose Relations	Gaumont-Ideal	Educational Films	1,863	F. 8887
The King Murder	Universal	Chesterfield Corp.	6,133	F. 8888
JUNE 20.				
Beau Best	Universal	Universal	545	F. 8889
JUNE 21.				
Peg O' My Heart	M-G-M	M-G-M	7,829	F. 8892
JUNE 22.				
King Of The Arena	Universal	Universal	5,607	F. 8893
Strange People	"	Chesterfield M.P. Corp.	5,926	F. 8894
Accidents Wanted	M-G-M	M-G-M	7,400	F. 8895
Adorable	Fox	Fox	7,946	F. 8896
JUNE 23.				
Pilgrimage	Fox	Fox	8,713	F. 8901
JUNE 24.				
Warrior's Husband	Fox	Fox	6,265	F. 8902
Me And My Pal	M-G-M	Hal. E. Roach	1,830	F. 8905
The Eagle And The Hawk.	Paramount	Paramount Inter. Corp.	5,701	F. 8906
The Secrets of Wu Sin	Universal	Invincible Pic. Corp.	5,898	F. 8907
The Merry Monarch	United Artists	Société Algra and S.E.P.I.C.	6,750	F. 8908
The Poor Fish	"	Columbia	1,731	F. 8909
Wooden Shoes	"	"	553	F. 8910
JUNE 27.				
When Ladies Meet	M-G-M	M-G-M	7,633	F. 8912
JUNE 28.				
The Rebel	Universal	Universal	6,614	F. 8913
Supernatural	Paramount	Paramount International.	5,036	F. 8914
JUNE 29.				
International House	Paramount	Paramount International	6,103	F. 8915
Gold Diggers of 1933	First National F.D.	First National	8,810	F. 8916
Wake Up the Gypsy in Me.	"	Vitaphone	679	F. 8917
Bosko the Sheepherder	Warner	Warner	655	F. 8918
Fifi	"	"	1,949	F. 8919
An Idle Roomer	"	"	1,781	F. 8920
JUNE 30.				
The Sphinx	Pathé	Monogram	5,651	F. 8922
Savage Gold	"	Harold Auten	4,700	F. 8923
Taming the Jungle	Equity British	Tansey and Wild Prod.	5,125	F. 8924
JULY 1.				
Knight Duty	Gaumont-Ideal	Educational	1,958	F. 8925
The Druggist's Dilemma	Radio	R.K.O.	1,549	F. 8926
JULY 4.				
Acid Test	Gaumont-Ideal	Educational	949	F. 8929
Ye Olde Songs	"	Paul Terry	523	F. 8930
A Pair of Socks	"	Educational	1,808	F. 8931
Radio Girl	"	Paul Terry	540	F. 8932
Bull-Ero	"	"	515	F. 8933
Hot Hoofs	"	Educational	1,688	F. 8934
JULY 6.				
Sunset Pass	Paramount	Paramount Inter.	5,800	F. 8935
JULY 7.				
His First Case	Universal	Universal	1,866	F. 8936
The Phantom of the Air (serial):—				
Episode 1	"	"	1,862	F. 8937
Episode 2	"	"	1,891	F. 8938
Episode 3	"	"	1,613	F. 8939
JULY 8.				
The Singing Boxer	Paramount	Paramount Inter.	1,607	F. 8941
The Gallant Fool	Pathé	Monogram	5,000	F. 8942
Speed Brent Wins	"	"	4,808	F. 894
JULY 11.				
Nature's Workshop	Universal	Universal	704	F. 8948
Your Technocracy and Mine.	"	"	857	F. 8949
JULY 12.				
Jennie Gerhardt	Paramount	Paramount Inter.	7,578	F. 8951
JULY 13.				
The California Trail	United Artists	Columbia	6,075	F. 8953
The Woman I Stole	"	"	6,097	F. 8954
Santa's Workshop	"	Walt Disney Prod.	611	F. 8955
Double Exposure	Butcher's	Imperial Dis. Corp.	5,832	F. 8956
Hold Me Tight	Fox	Fox	6,515	F. 8957
It's Great to be Alive	"	"	6,110	F. 8958
JULY 14.				
The Narrow Corner	Warner	Warner	6,261	F. 8959
I Loved You Wednesday.	Fox	Fox	7,060	F. 8960
Below the Sea	United Artists	Columbia	6,988	F. 8961
Ann Carver's Profession	"	"	6,254	F. 8962
Fifty Million Dollars Can't be Wrong.	"	"	1,705	F. 8963
The Wolf at the Door	"	"	606	F. 8964
Bunnies and Bonnets	"	"	570	F. 8965
Sassy Cats	"	"	586	F. 8966
JULY 15.				
The Aggravatin' B'ar	Paramount	Paramont Inter.	900	F. 8968
Sweet Cookie	"	"	1,566	F. 8969
JULY 17.				
Randy Strikes Oil	Pathe	Monogram	5,341	F. 8970
Deadwood Pass	"	Freuler Film	5,447	F. 8971
Heroes for Sale	First National	First National	6,423	F. 8972
Pie a la Mode	"	Vitaphone	1,666	F. 8973
Rambling Round Radio Row—No. 4.	"	"	793	F. 8974
The Whirlwind	United Artists	Columbia	5,239	F. 8975
Cocktail Hour	"	"	6,530	F. 8976
The Phantom of the Air (serial):—				
Episode 4	Universal	Universal	1,617	F. 8977
Episode 5	"	"	1,565	F. 8978
Episode 6	"	"	1,567	F. 8979
JULY 18.				
Waltz Fantasy	Wardour	W. Goldberger	586	F. 8982
Bachelor Mothers	British Lion	Goldsmith Prod.	5,624	F. 8983
JULY 19.				
The Silver Cord	Radio	R.K.O.	6,787	F. 8985
Murder At The Bridge Table.	"	"	1,928	F. 8986
Train 2419	Pathé	Monogram	5,930	F. 8987
JULY 20.				
Melody Cruise	Radio	R.K.O.	6,785	F. 8988
A Merchant Of Menace	"	"	1,792	F. 8989
To-morrow At Seven	"	"	5,581	F. 8990
College Humor	Paramount	Paramount Inter.	7,180	F. 8991
Love Cure	Gaumont-Ideal	Educational Films Corp.	1,898	F. 8992
Between Fighting Men	"	World Wide	5,408	F. 8993
Romance	"	Paul Terry	548	F. 8994
Justice Takes A Holiday	"	Golden Arrow Prod.	6,349	F. 8995
Bluebeard's Brother	"	Paul Terry	503	F. 8996
Torchy's Loud Speaker	"	Educational Films	1,868	F. 8997
Drum Taps	"	World Wide	5,424	F. 8998
Laughing At Life	Universal	MascotCorp.	6,432	F. 8999
JULY 21.				
Imaginary Sweetheart	Radio	R.K.O.	6,411	F. 9000
Thrown Out Of Joint	"	"	1,848	F. 9001
JULY 22.				
Society Cheaters	Radio	R.K.O.	1,943	F. 9004
Emergency Call	"	"	5,294	F. 9005
The Last Mail	"	Amedee J. Van Beuren	606	F. 9006
A Forced Response	"	R.K.O.	1,579	F. 9007
Nature In The Wrong	M-G-M	Hal E. Roach	1,651	F. 9008
Midnight Mary	"	M-G-M	6,593	F. 9009
The Story of Temple Drake.	Paramount	Paramount Inter.	5,430	F. 9010
JULY 24.				
The Girl in 419	Paramount	Paramount Inter.	5,233	F. 9011
Is My Palm Read?	"	"	598	F. 9012
One Track Minds	M-G-M	Hal E. Roach	1,665	F. 9013
The Phantom Of The Air (Serial):—				
Episode 7	Universal	Universal	1,594	F. 9014
Episode 8	"	"	1,525	F. 9015
Episode 9	"	"	1,718	F. 9016

ALTERATION OF TITLE AND LENGTH.

Original Title.	New Title.	Registration No.	Original Length (feet).	Length as altered (feet).
One Heavenly Night (United Artists).	Moonlight Madness	F. 5184	7,342	7,899
The Orange Tip Butterfly (G. and L.)	Floral Matchmakers	E. 6253	997	716

*** The length of the M-G-M film "Fast Workers" (F. 8648) has been altered to 5,742 feet.

The length of the Wardour film entitled "Alice in Wonderland" (F. 6642) has been altered to 3,023 feet.

The length of the Radio film, "King Kong" (F. 8664), has been altered to 8,930 feet.

All Quiet on the Western Front		F. 4238	11,864	9,367
King of Jazz		F. 4 266	9,388	8,260

The length of the Warner film entitled "The Grip" (F. 8856) has been altered to 961 feet.

The length of the Wardour film entitled "Viennese Waltz" (F. 8860) ha been altered to 7,226 feet

AMERICA TO-DA

Admission Price Increased

THE FUTURE OF IRVIN THALBERG

From Our New York Correspondent

A GRADUAL increase in admissio prices by autumn is foreseen by B. Schulberg, the independent produc making pictures for Paramo

"With a revival of general tr present low theatre prices cannot ture," he said. "Either a controlled infla or pick-up of business will result in high theatre prices.

"The new production for next season w be diversified. Cycles will never run to th extremes they did a few years ago whe everyone was making musical pictures gangster films. Cycles will be avoided.

"The theatre business was the last to fe the severity of the depression. The bo office is highly sensitive, and is the first reflect an improvement in mental conditio of the public.

"Economy must be continued. We kno we can make successful pictures with co trol of cost commensurate with the scree values desired or necessary."

A similar feeling of optimism is voiced b George J. Schaefer, Paramount's gener manager, who predicts that within the ne eighteen months more than 2,000 sma theatres throughout the country which hav been dark will be reopened.

Schaefer, in Hollywood on an inspectio trip, declared he believes that the showin of double features is falling by its ow weight. During the past month, he said, h has seen a complete reversal of public senti ment, and everyone seems to be talkin good times.

Control of Aliens

The Industrial Code Committee of th Academy of Motion Picture Arts an Sciences recommends the "control of alien for film work." It also proposes to do awa with "sweat shop" conditions in small independent studios by making them adop the Academy minimum contract for artist

Another scheme proposes to aid employment for extra players. It is estimated tha while 17,000 extras are registered at th Central Casting Office, only 800 are employe daily.

The number of extras, compared with th few positions available, presents a difficul problem. The method employed probabl will be to rotate the various extras employe so as to assure two or three days a wee employment to the capable atmospher players.

A Studio Argument

Film circles expect quite an argumen when Nicholas Schenck, president of Metro Goldwyn-Mayer, and Irving Thalberg, studi executive, arrive from the East.

Louis B. Mayer, vice-president in charg of production, has placed his son-in-law David O. Selznick, in the post formerl occupied by Thalberg. The latter is no likely to accept a subordinate post, afte having been the active production head a M-G-M.

In this connection it should be remarked that Jack Warner declares that there is no foundation for the report that Irving Thalberg is to take the place at Warner studio recently vacated by Darryl Zanuck.

Warner declares that his organisation never considered making an offer to Thalberg, and has no intention of doing so.

Chevalier's Future

Maurice Chevalier, famous French film star, undoubtedly can sign a new long-term contract with Paramount if he so desires, but I understand that he is not averse to working on a picture to picture agreement. Such an arrangement would permit him to accept engagements from other studios at highly lucrative figures.

Metro-Goldwyn-Mayer and Twentieth Century are two other lots which would like to secure Chevalier's services.

Miss Swanson's Plans

Gloria Swanson, accompanied by her husband, Michael Farmer, will arrive in Hollywood shortly to make two pictures yearly for J. I. Schnitzer and Samuel Zierler, independent producers releasing through RKO-Radio. Schnitzer formerly was president of RKO. The arrangement provides for a salary and a percentage of the profits.

Sari Maritza, who recently terminated her contract with Paramount because she was never given an opportunity to portray anything but Continental rôles, will soon be seen on the screen in an absolutely contrastive characterisation in "Waffles," now being produced by Hollywood's new woman producer, Helen Mitchell (Mrs. Oliver Morosco).

The starring rôle in "Waffles" requires a sweet, demure, unsophisticated girl, small in stature, with a true Southern accent.

Benita Hume has left Metro-Goldwyn-Mayer, and has signed a long-term contract with RKO-Radio. She is now at work at Fox in the title rôle in "The Worst Woman in Paris." Then she is to appear in a Paramount film, and afterwards goes to RKO to fulfil her long-term agreement.

Batch of Potential Stars

Thirty-five girl stars have just been signed by Warner, and will at once be put into training for stellar honours. This is by far the largest number of potential stars ever placed under contract at one time by any motion picture company. There are now fifty young actresses under contract to the studio.

Scenes from LIFE IN THE RAW (Fox) which features George O'Brien and Claire Trevor in a Zane Grey story. It was Trade shown on Wednesday

CORINTH, HAYES

G.-B. BABY STARS ASSIST INAUGURATION

THE Corinth Cinema, Hayes, Middlesex, was officially declared open on Saturday by E. G. Hartley, J.P., chairman of the Hayes and Harlington Urban District Council, who was supported by Myra Storm and Molly Hudson, two Gaumont-British "baby" stars.

A scarlet-coated trumpeter initiated the ceremony, which, conducted by E. C. Colman, general manager of the Odeon, Kingston, representing Oscar Deutsch, a director of the company, consisted of a congratulatory speech by the chairman of the council and a response on behalf of the company by F. J. Partner, the managing director.

The architects, J. M. Wilson and T. Elsom Hardy, L.R.I.B.A., were introduced and a presentation of bouquets to the ladies led to the opening programme of Paramount's News, "After the Ball" and "The Man from Toronto."

F. J. Partner and Co., Ltd., the directorate of which consists of F. J. Partner, chairman and managing director, Oscar Deutsch, E. Partner and A. R. Partner, have acquired this kinema from Taylor Woodrow, Ltd., the builders, who are developing this rapidly extending Grange Park estate.

Situated on the main London-Uxbridge Road between Southall and Uxbridge, the house has been erected in the short space of sixteen weeks, and its imposing exterior in white cement has been planned on bold lines of modern simplicity.

The auditorium, seating 900 on one level, and decorated in warm tones of orange, brown and gold, in pleasing combination, is reached through two vestibules. The first, with the pay desk set in the left side wall, is lofty and decorated with orange-tinted dado with a gold relieved green frieze on sunlight coloured walls, and has a dominant feature of two gold fluted pillars with bases of green. The second, reached through swing doors in green, is a cosily finished waiting space.

A B.T.-H. extended frequency range reproducer and Kalee No. 8's function perfectly in this well-designed house, and the policy of the management will provide a bi-weekly change of programme and incidental music by a small orchestra. A. R. Partner, an experienced though young showman, will manage the kinema.

"TINY" RICHARDSON

To Manage Savoy, Blackburn

"Tiny" Richardson has been appointed manager of the Blackburn Savoy, Edward Pettett, his predecessor, going back to "Town."

"Tiny" is well known in the film world, having been in the business for many years, in the renting side (Ideal Films), exploitation (Universal), and technical side with various firms. He has also managed various theatres in London and the provinces, his last post being that of general manager at the Opera House, Buxton.

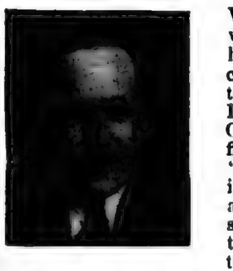
They are a good crowd to get in with at Blackburn, as Mr. Pettett testifies. Though a Southerner, he has been made welcome among them, and his courtesy and thoughtfulness for patrons have been greatly appreciated.

Fire broke out one morning last week in the Breadalbane Hall, Wick, the property of Wick Picturehouse, Ltd., and the building was totally destroyed.

SOUND SALES CHIEF'S NEW JOB

F. W. MUSGRAVE JOINS B.T.-H.

His innumerable friends and associates in the trade will be the first to join in congratulating F. W. (Billy) Musgrave upon his new appointment as general sales manager with Sound and Cinema Equipments, Ltd., which is now announced.



He resigns from Western Electric, with whom he has held the position of circuit sales representative covering the London and South Coast area. During his five years with W. E., "F. W." has been identified with almost all of the large installations effected by the company in this territory.

He has an association with the industry of fifteen years' standing, first joining Pathe on his return from an American visit; later with F.B.O., subsequently joining Western Electric in 1929.

As general sales manager for Sound and Cinema Equipments, Ltd., he will handle the distribution of the complete range of B.T.-H. theatre equipment, and his appointment becomes effective almost immediately.

H.O. Regulations Confirmed

Stockport Action

Surrey County Licensing Committee reports that it has adopted the new Home Office model conditions.

The Home Office has drawn the attention of the committee to an arrangement which has been made with the British Board of Film Censors in respect of unusually horrifying films which are particularly unsuitable for children. A list of these films is kept at the Home Office, and arrangements have been made to notify the committee of any films which are classified as "horrific."

The committee has drafted a new condition to give effect to this arrangement.

Stockport Town Council has confirmed the recommendation of the Watch Committee to adopt the model conditions recently issued by the Home Secretary, almost all of which have been in operation in the borough for some years. The Committee adopted the following new conditions:—

Where an A film is being shown no persons under 16 be admitted to or allowed to remain in the kinema unless they are accompanied by their parent or adult guardian.

Every poster, advertisement, sketch or synopsis of any film passed by the B.B.F.C. shall indicate in a clear and legible manner the category, "A" or "U," in which the film has been placed by the Board.

Except with the express consent of the Council, no poster, advertisement, sketch or synopsis of any film passed by the B.B.F.C. shall depict any scene or incident which is not included in the version of the film as passed.

Alec. P. Sullivan, who first joined Nat Cohen in his enterprises at the Savoy, Teddington, and then opened the very successful Regent, King's Cross, has relinquished his appointment with the company.

Tax Issue at Kilmarnock

C.E.A. AND THE ELECTION

Novel "Cavalcade" Exploitation

THE Scottish Tax Abolition Committee of the C.E.A. are noting the possibility of a by-election at Kilmarnock, and are likely to offer the candidate who will support the abolition of the tax, the use of the screens in the various picture houses in the town.

Trade Shows

Manager Barker, of Gaumont-Ideal, announces the following Trade shows at the New Savoy, Glasgow: August 15, "Study in Scarlet"; August 16, "Race Track"; August 18, "Phantom Thunderbolt"; August 23, "Dance Hall Hostess"; August 25, "The Avenger."

"I Was a Spy," the W. and F. super, will be shown at the Picture House on Thursday, August 10. "Early to Bed" will be shown on August 11 at the same house.

Manager Hamson, of Paramount Pictures, Glasgow, announces the following Trade shows:—August 25, "The Lure," Green's Playhouse; and August 30, "Man of the Forest," Green's Playhouse.

"Ninety Degrees South," New Era's Antarctic expedition film, will be Trade shown at the Regal, Glasgow, on August 15 at 11 a.m.

Scottish Travel Films

The Scottish Travel Association recently announced that the National Progress Film Co. is to distribute two shorts dealing with Scottish scenery and beauty spots. The shorts are one-reelers and have a spoken commentary.

Art Kinema for Glasgow

A letter has appeared in a Glasgow evening paper suggesting that "Some enterprising manager should do for Glasgow what the promoters of the Academy Cinema have done for London." The writer goes on to suggest that, in addition to screening such films, revivals of old first-class films might be screened, and instances the revival of "Disraeli" as a point in favour of such a scheme.

The success of such films as "Madchen in Uniform," "Rasputin," "Kameradschaft," and similar productions certainly goes to prove that such films are appreciated in Glasgow, but the success of a kinema specialising in such films is a debatable matter.

Advertising "Cavalcade"

In connection with the screening of "Cavalcade" at the Picture House, Glasgow, next month, an application was made to the Glasgow Transport department for the use of an illuminated tramcar to advertise the film.

Warner's New Glasgow Manager

George Lee, of Paramount, will take over the managership of Warner's Glasgow offices, succeeding R. W. MacGillivray, who has been appointed to London.

G. Keene has joined W. and F. branch at Glasgow, and another change is **E. A. Baker**, of Langrish, Glasgow, who is going over to Walturdaw.

New Castle Douglas Kinema

It is expected that the new kinema at present in course of erection in Castle Douglas will be opened on September 18. It will have a total seating capacity of 574, the balcony holding 154 people.

The kinema is constructed of brick and steel, and the façade is finished with black and white smooth cement. The vestibule floor and balcony stairs are finished in terrazzo. The interior of the kinema is treated with "Insulite" acoustical board, and a large ornamental glass electric fitting is located in the centre of the ceiling.

All Out for "Cavalcade"

The ingenious use of a miniature projector to cast a description of the film, arrangements for showing, prices, and British Press criticisms on to the front of a building opposite, was one of the many enterprising schemes adopted by T. A. Lunn, manager of the Picture House, Aberdeen, to boost "Cavalvade," which is having a fortnight's run. The projector rested on a stand at an upstair window, and at night, and into the early hours of the morning, the particulars regarding the film were cast on to the front of the grey granite building on the other side of the street from the Picture House.

During the day the projector was used in the foyer, where a small screen was erected in a corner. At the side of the screen was a cardboard figure of a trumpeter, and so arranged was the projector that the words about the film appeared as if they were passing from the trumpet on to the screen.

On the other side of the foyer was another screen with the word "Cavalcade" in big letters, while at the foot of it was a column of Life Guards in cardboard. All round the foyer were also copies of leading daily newspapers with their criticisms of the film in bold print.

The kinema entrance was gaily bedecked with bunting, over 1,000 yards being used, while a big electric sign above the doorway flashed out "Cavalcade." Even the rubber doormat was utilised for the spelling out of the Fox super.

Twenty-five forty-eight sheets were sent out into the country districts, and arrangements have been made to run special cheap excursion trains to Aberdeen.

A sight for sore eyes in these days of heat and depression is presented by this snap of J. G. Clarke, of the Orient, Glasgow, banking his takings for THEY JUST HAD TO GET MARRIED (Universal)

New Hall for Perth

Robert Wotherspoon, solicitor, Inverness, is erecting a new kinema with relative offices in Murray Street, Perth. It was reported at last week's meeting of the Dean of Guild Court that all objections had been met, and the plans were accordingly passed, subject to the approval of the Town Council.

The Paramount Search

The showing of the talkie tests of the Scottish candidates in the Paramount Search-for-Beauty Competition was such a draw in the Synod Hall, Edinburgh, last week, that J. R. Poole is continuing to show them this week.

Two from Edinburgh, Dundee, Glasgow, and Aberdeen, and also from Dublin and Belfast, were shown. Edinburgh hopes to have at least one Scottish pair who will go to Hollywood, though the biggest find of the twelve competitors seemd to be the Belfast girl.

Seven-Year-Old Fan

How's this for enthusiasm? Albert Brown, of 62, Overgate, Dundee, came home from Kirriemuir, 17 miles away, on his scooter, in order to see his favourite film star. Albert is seven years of age, and accomplished the journey in four hours. Tired? Not a bit. In a few minutes he was on his way to the kinema.

[Our correspondent, however, fails to state the name of the star who arouses such enthusiasm in the breast of seven-year-old Albert.—Ed.]

Western Electric has been installed into the Empire Picturehouse, Peebles, the property of Messrs. Scott.

En-route for the Glasgow Trade show of BITTER SWEET. A. B. King, Anna Neagle, Mrs. A. B. King and Herbert Wilcox

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
A Study in Scarlet .. .. **(Gaumont-Ideal)—American.**	77 min. (A)	Reginald Owen June Clyde, Anna May Wong.	Detective drama, an artless adaptation of Conan Doyle's popular story. Development obvious and characterisation artificial, but thrills and situations devised on safe lines.	**Title booking with strong potentialit for the masses and juveniles.**
Don't Bet on Love .. .. **(Universal)—American.**	61 min. (U)	Lew Ayres .. Ginger Rogers, Tom Dugan.	Racing comedy drama with a bright story, good characterisation and excellent staging. Strong human interest.	**Good average booking. Harmless children.**
Race Track .. .. .. **(Gaumont-Ideal)—American.**	83 min. (A)	Leo Carrillo .. Kay Hammond Junior Coghlan.	Racing melodrama with a juvenile interest and simple sentiment. Action slow, but situations popular and characterisation and atmosphere sound.	**Average two-feature programme or masses. Safe for children.**
Reunion in Vienna .. .. **(M-G-M)—American.**	93 min. (A)	John Barrymore Diana Wynyard, Frank Morgan.	Sophisticated satirical comedy which treats an intelligent theme with cleverness. Excellent performances by stars, smart dialogue and brilliant direction and staging.	**Outstanding booking for high-class ha and on star and title for others. Unsu able for children.**
Storm at Daybreak .. .. **(M-3-M)—American.**	77 min. (A)	Walter Huston Kay Francis, Nils Asther.	Unusual triangle drama, set in a colourful and interesting atmosphere. Story a trifle artificial, but gains strength and plausibility through the artistry and sincerity of the characterisation. Technical work excellent.	**Good average programme bookin wi strong exploitation angles. Unsuita for juveniles.**
***You Made Me Love You** .. **(Wardour)—British.**	70 min. (No Certificate.	Stanley Lupino Thelma Todd.	High pressure slapstick comedy with a bright story and boisterous treatment. Great work by Thelma Todd and Stanley Lupino, who furnish an irresistible team.	**Excellent light booking for the mass Great stuff for juveniles.**

* A British Picture.

REVIEWS FOR SHOWMEN

Reunion in Vienna

M-G-M. American (A). Directed by Sidney Franklin. Featuring John Barrymore, Diana Wynyard and Frank Morgan. 8,387 *feet. Release date not fixed.*

COMEDY, an elegant trifle, which turns gaily on such serious subjects as psychology and sex, and deftly disarms criticism for the intriguing vagueness with which the thoughtful and intelligent story is handled by insisting that the audience interprets the development of the theme according to its own inclinations and imagination. The dialogue is extremely well written and punctuated with daring wit, the staging is delightful, and the principal artistes fit the mood of the play perfectly. The film is a treat for the intelligent picture-goer, and it is to be hoped that it will achieve the success it deserves with the masses. Star and title are strong box-office assets.

Story.—Elena, an attractive young woman, happily married to Anton, a psycho-analyst, is tempted to take part in a reunion of the old aristocracy in Vienna, to be attended by Rudolf, an ex-archduke, her former paramour. The old lovers attempt to recapture some of the glamour of the past, but Elena finds that time and circumstance have altered her outlook on life. Rudolf, not to be deterred, carries his pursuit into Elena's home, and there meets Anton, who, however, apparently employs intellectual subtlety to circumvent Rudolf.

Acting.—John Barrymore admirably suggests the mentality of Rudolf, looks the part and plays it with fascinating abandon. Diana Wynyard is dignified and attractive as Elena, but is a little too restrained at times. Frank Morgan, however, is excellent as Anton, and two perfect supporting cameos come from May Robson and Henry Travers.

Production.—There is a great deal of truth behind the clever story, but it is so subtly and delightfully wrapped in gay, irresistible by-play that the full appreciation is a matter for one's own imagination, particularly in the dénouement. This fact in itself may militate against the universal success of the picture, but for those who can appreciate brilliant acting, smart and convincing dialogue, superb technical work, and delicate direction and craftsmanship, the entertainment offers a rare treat, and should find a ready public in good and high-class halls. Sex predominates, but it is handled with an exquisite lightness of touch which conceals the sophisticated theme in an atmosphere of airy, intriguing vagueness.

Settings and Photography.—Every scene is elegantly and artistically composed, pleasing Viennese music is cleverly employed to accentuate the liquid smoothness of the continuity, and the photography is excellent.

Points of Appeal.—Light, sophisticated and clever story, cunning treatment, outstanding characterisation, bright humour, pleasing romance, attractive stars and good title.

John Barrymore and Diana Wynyard in REUNION IN VIENNA (M-G-M)

Race Track

Gaumont-Ideal. American (A). Directed by James Cruze. Featuring Leo Carrillo, Kay Hammond and Junior Coghlan. 7,472 *feet. Released January* 15, 1934.

TURF melodrama, which invests the development of a sacrificial love theme with many interests. Although pedestrian treatment allows tedium occasionally to set in, the sentiments of the play and its thrilling racing backgrounds make a definite appeal to the masses, and should ensure its success in popular halls. Good average two-feature programme booking.

Story.—Joe, a racehorse owner, while experiencing bad luck, meets Jackie, a small boy, and, on learning that his father is dead and that his mother, Myra, had deserted him while a baby, befriends him. Following this, his luck changes, and he decides to give Jackie a good education, but the boy prefers to be a jockey. Myra, now living in affluence, eventually traces him and wins his friendship without disclosing her identity, and when Joe learns her secret he sacrifices Jackie's love and admiration for him by a trick in order to send him back to her and save him from the evils of the turf.

Acting.—Leo Carrillo plays the sentimental Joe quite well, but is obviously a trifle unhappy in the artificial rôle. Kay Hammond displays a little honest emotional ability as Myra, and Junior Coghlan is adequate, as the very American juvenile, Jackie. Lee Moran and Huntley Gordon are the most prominent of the supporting cast.

Production.—There are many strings to the plot, but they are spun slowly and with little imagination, and the result is development too obvious to contain the stimulating element of surprise. Sentimental issues take a popular shape and the full employment of the authentic racing backgrounds leads to occasional exhilarating thrills. Despite its length it should meet with approval in populous areas.

Settings and Photography.—The racing detail is good, the interiors and exteriors are suitably varied, and the atmosphere is convincing. The lighting and photography are a trifle dark.

Points of Appeal.—Simple, popular story, realistic background and race scenes, pleasing sentiment, engaging juvenile interest and adequate treatment.

A Study in Scarlet

Gaumont-Ideal. American (A). Directed by Edwin L. Marin. Featuring Reginald Owen, June Clyde and Anna May Wong. 6,972 *feet. Released January* 29, 1934.

MURDER mystery drama, a free yet entertaining adaptation of Conan Doyle's popular Sherlock Holmes' story. Only the barest skeleton of the original story is recognisable, and although the situations which evolve from the developments are obvious, there are thrills galore and a great deal of high-speed action. It cannot be said that Reginald Owen conforms ideally to the popular conception of Sherlock Holmes, but his performance is not unsatisfactory. In title and author there are definite box-office angles, and, provided that these are shrewdly exploited there is a strong possibility that it may prove an attraction for the masses, and juveniles in particular.

Story.—Merrydew, an evil solicitor, controls a gang of jewel thieves, the members of which have sworn to leave their worldly possessions to the organisation in the event of their death. With the aid of Captain Pyke, his wife, and Ah Yet, he plans to murder other members of his gang for his own gain, and causes Eileen Forrester, whose late father had been a member of the organisation, to be mixed up with his activities. Her fiancé, John Stanford, becomes suspicio and goes for aid to Sherlock Holmes, who eventually unmas the villainous members of the organisation, known as " Scarlet Ring," before harm comes to Eileen.

Acting.—The performance of Reginald Owen will proba not appeal to Holmes' fans, for he fails to sugges physical and facial conceptions of Conan Doyle's he Anna May Wong as Mrs. Pyke, a woman croo Al Dinehart as Merrydew, a suave and smiling foe great Holmes; and June Clyde, who contributes the roman element, are all efficient, but Warburton Gamble, as tee Watson, and J. M. Kerrigan, Doris Lloyd, Alan Mowbr and Billy Bevan all have a tendency to overact in support

Production.—The neatness and originality in constructi displayed in the author's story has been almost co pletely lost in the process of picturisation, and wh remains is just commonplace mystery melodrama. The pr ducer has failed to avoid the obvious, and this fault, acce tuated by slow development, tends to prevent the situatio from building up good suspense and rather takes the ed off the thrills.

Settings and Photography.—The London and an interiors and exteriors are fairly good.

Points of Appeal.—Title, author, popular mystery ang thrills, obvious humour, and slight suggestion of romance.

Storm at Daybreak

M-G-M. American (A). Directed by Richard Boleslavsk Featuring Walter Huston, Kay Francis and Nils Asth 6,986 *feet. Release date not fixed.*

TRIANGLE drama which employs historical facts to colo its rather artificial but strongly emotional story. T care and sincerity of the acting help to humanise the the and establish feminine and popular appeal. The acti takes place on the Serbian-Hungarian frontier during t eventful war-days, and the friction then existing between t two countries is made the purport of dramatic and decorati by-play which widens the entertainment. Good avera programme booking, the stars, title and unusual qualities which provide food for exploitation.

Story.—In the upheaval following the assassination of t Archduke Ferdinand, the unhappy event that plunged Euro into war, Dushan, mayor of a small Serbian town, renews h friendship with Geza, a dashing Hungarian officer, whom billets in his home. Geza and Dushan's attractive you wife, Irina, fall in love, and the circumstances of war mak it difficult for them to suppress their affections. Dush eventually learns of their secret, but when his wrath subsid he feels that he is standing in the way of Irina's happines and he steps permanently aside by bringing about his ow death and that of Panto, the new commandant who ha planned to arrest Geza for treason.

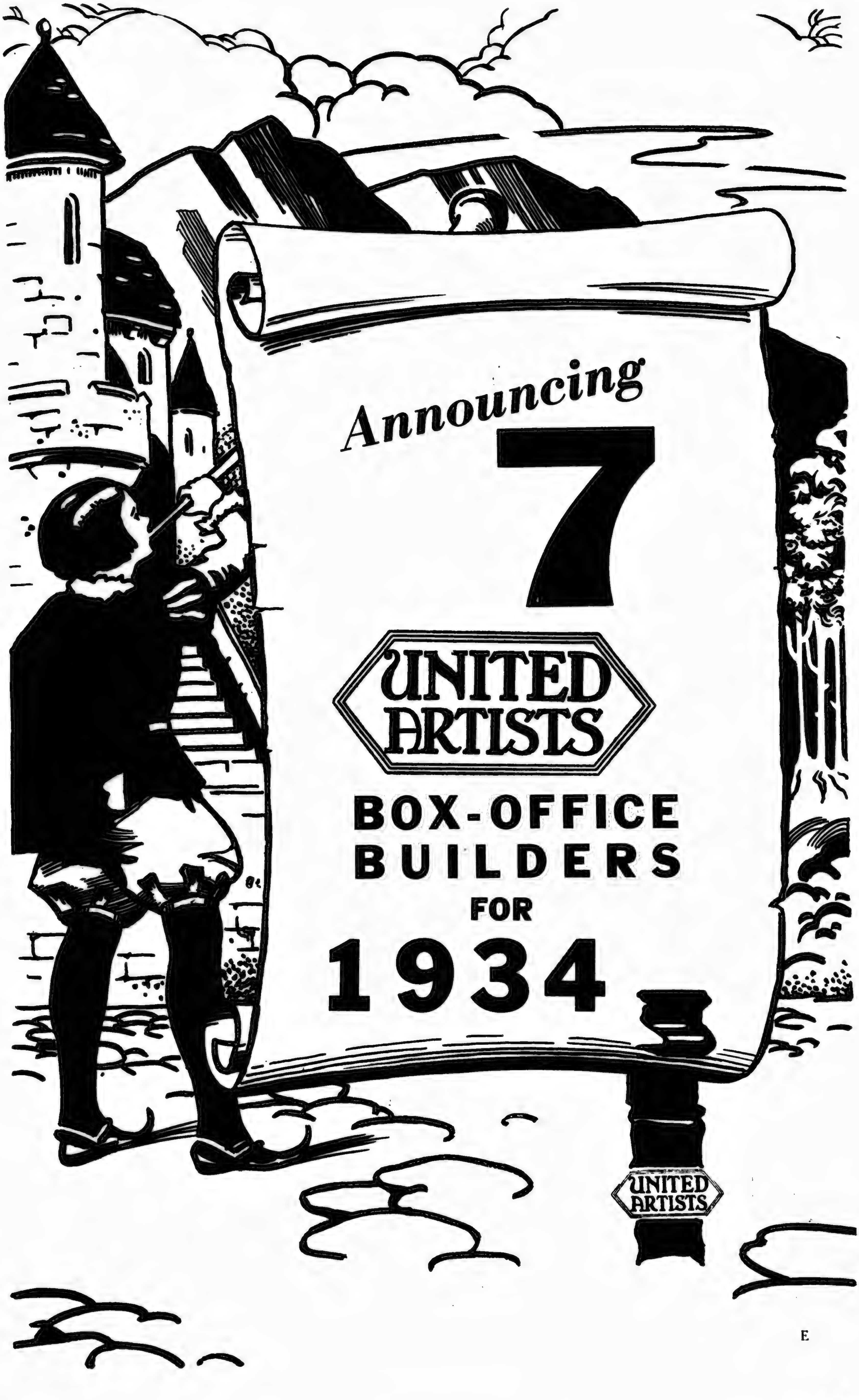
Acting.—Walter Huston combines strength with sincer as Dushan, and the cleverness of his acting enables him convince, although he could never be mistaken for a Serbia Kay Francis is a trifle American in her speech, but she, to acts with restraint and feeling as Irina, and Nils Asther is striking figure as Geza. Phillips Holmes, Eugene Pallet C. Henry Gordon and Louise Closser Hale all contribute go supporting studies.

Production.—The attempt to co-ordinate fact with fic n not too successfully accomplished, and there are times w the emotional theme strikes an artificial note, but the w

(*Continued on page* 33)

An incident from A STUDY IN SCARLET, featuring Reginald Owen, June Clyde and Anna May Wong (Gaumont-Ideal)

Thelma Todd and Stanley Lupino in the latest B.I.P. comedy YOU MADE ME LOVE YOU (Wardour)


Announcing
7
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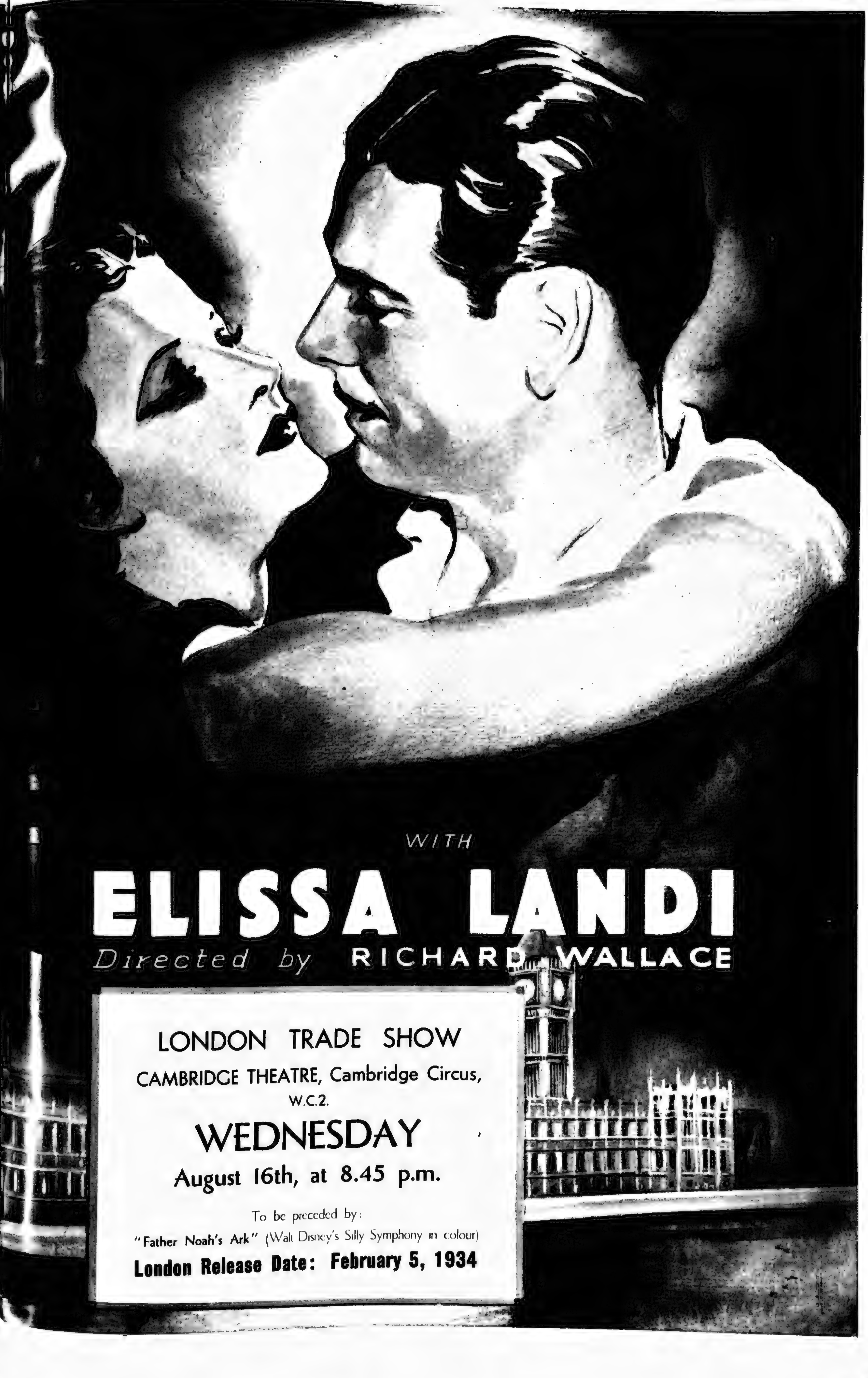
presents
in
UNITED ARTISTS



WITH

ELISSA LANDI

Directed by RICHARD WALLACE

LONDON TRADE SHOW
CAMBRIDGE THEATRE, Cambridge Circus,
W.C.2.

WEDNESDAY

August 16th, at 8.45 p.m.

To be preceded by:
"Father Noah's Ark" (Walt Disney's Silly Symphony in colour)

London Release Date: February 5, 1934

LONDON FILM PRO

CHARLES LAU

IN

The film that will make Screen History

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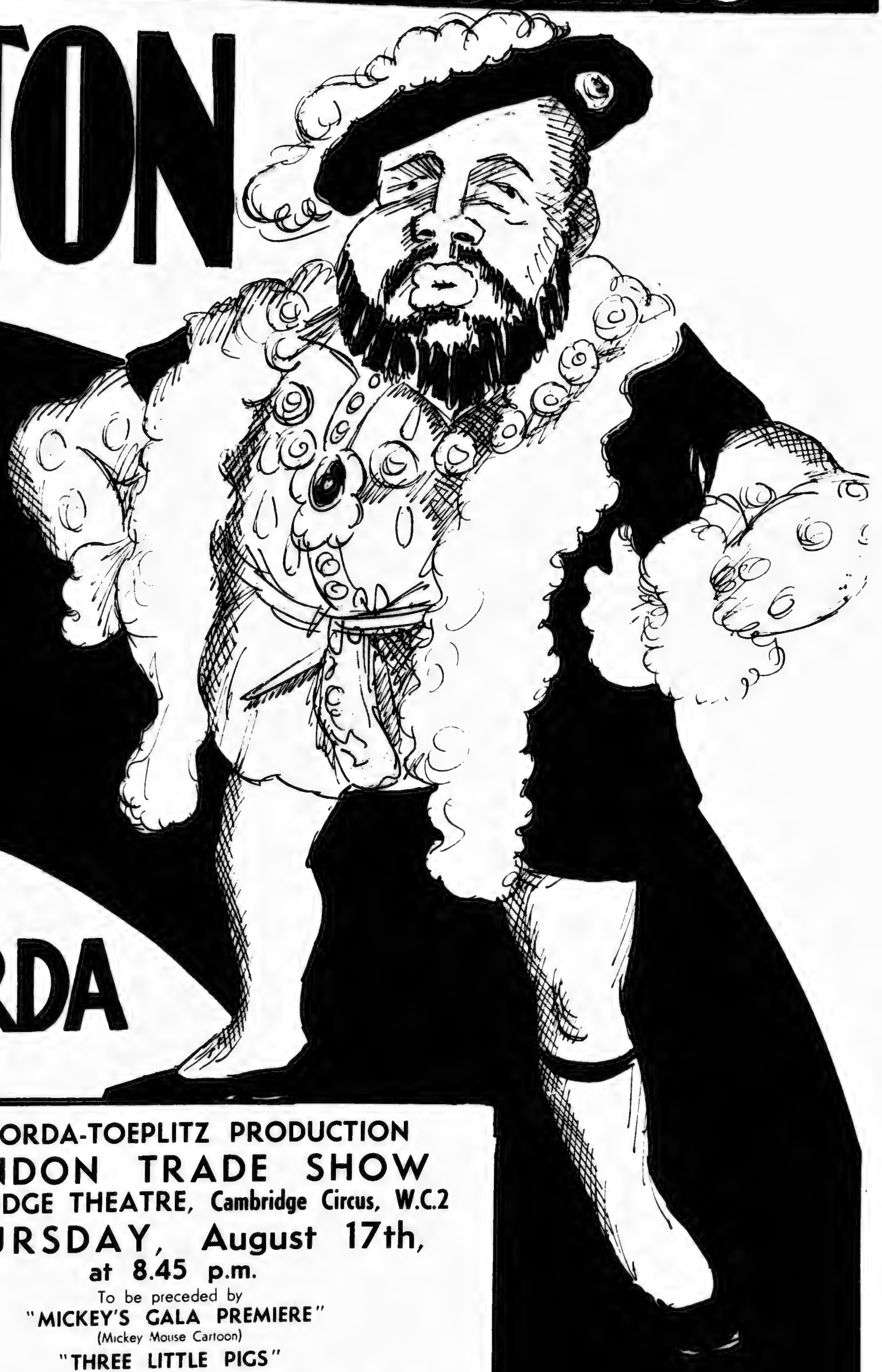
BINNIE BARN
ROBERT DONA
MERLE OBER
ELSA LANCHEST

ODUCTIONS *Presents*

GHTON



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ER KORDA

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A KORDA-TOEPLITZ PRODUCTION

LONDON TRADE SHOW

CAMBRIDGE THEATRE, Cambridge Circus, W.C.2

THURSDAY, August 17th,

at 8.45 p.m.

To be preceded by

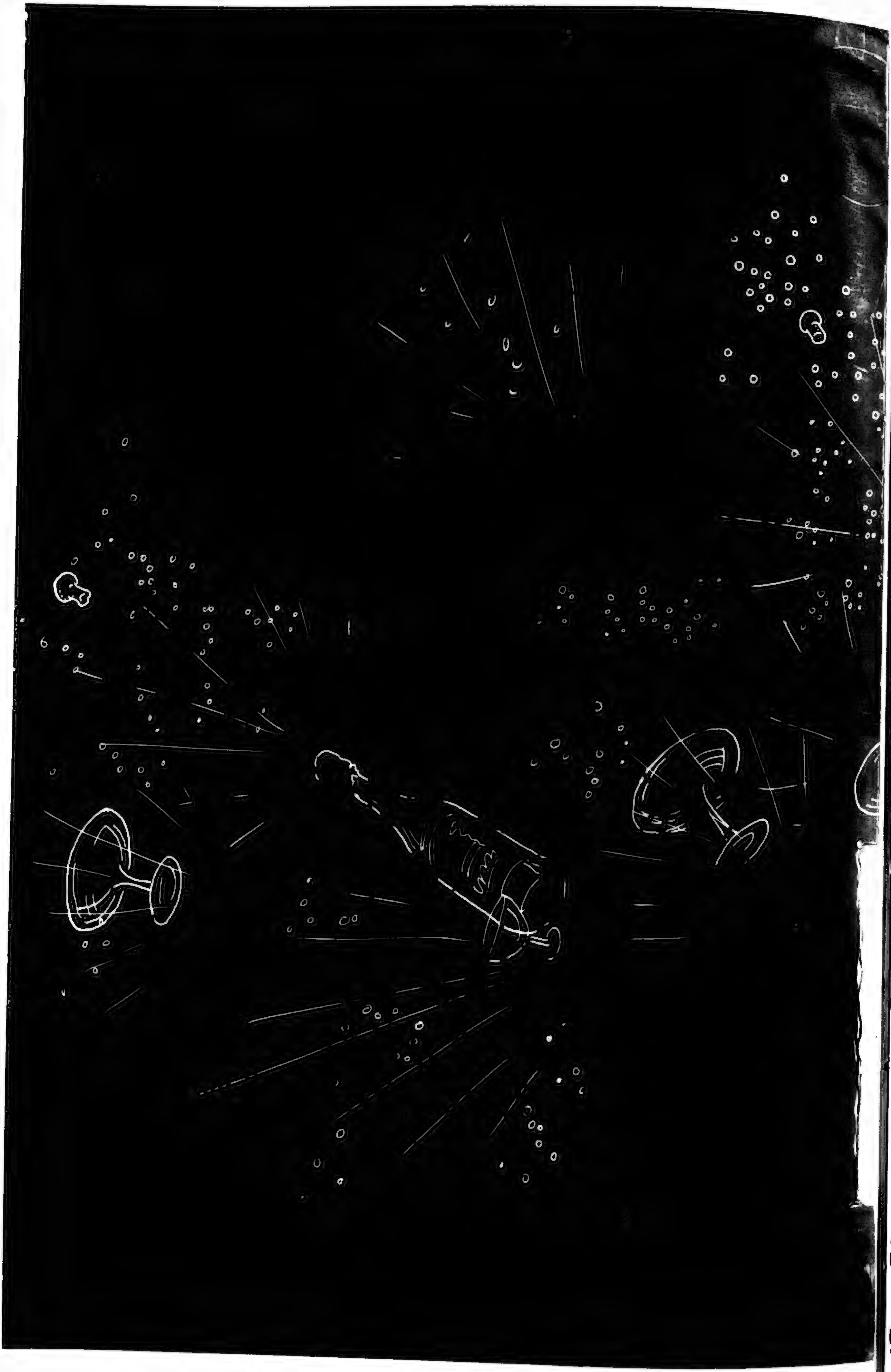
"MICKEY'S GALA PREMIERE"

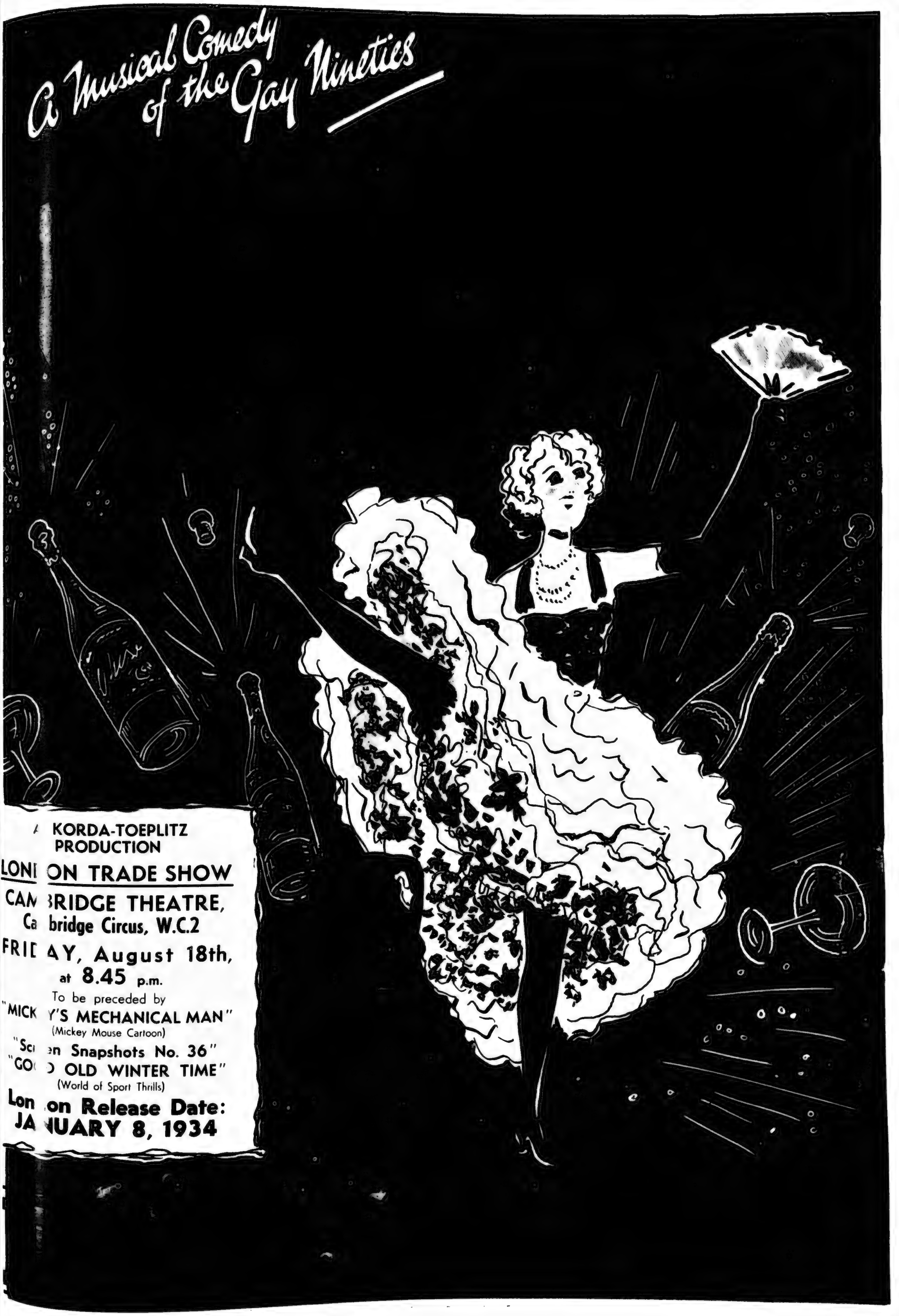
(Mickey Mouse Cartoon)

"THREE LITTLE PIGS"

(Walt Disney's Silly Symphony in Colour)

London Release Date: February 19, 1934




A Musical Comedy of the Gay Nineties

KORDA-TOEPLITZ
PRODUCTION

LONI ON TRADE SHOW

CAN BRIDGE THEATRE,
Ca bridge Circus, W.C.2

FRII AY, August 18th,
at 8.45 p.m.

To be preceded by
"MICK Y'S MECHANICAL MAN"
(Mickey Mouse Cartoon)
"Sc en Snapshots No. 36"
"GO) OLD WINTER TIME"
(World of Sport Thrills)

Lon on Release Date:
JA NUARY 8, 1934

Watch for— TRADE SHOW DATES

BRITISH & DOMINIONS *Presents*

JACK BUCHANAN

LONDON GENERAL RELEASE.

FEB. 12TH 1934

LONDON GENERAL RELEASE

UNITED ARTISTS

DISTRIBUTED BY

UNITED ARTISTS CORPORATION LTD

(Continued from page 20)

and personality of the players are always felt, and the domestic situations are endowed with humanity. Although there is a tendency to prolong the development, the admirable atmosphere and the colour and virility of the presentation sustain interest until the dramatic vigour of the concluding chapters sweeps it to a spectacular and poignant climax. With all its theatricality, the film strikes a new note without neglecting the popular and essential angles.

Settings and Photography.—The re-creation of history, represented by the assassination of the Archduke, is vividly carried out, the scenes in the small Serbian town are decorative and colourful, and the interiors are tasteful, while the tragedy of war is plainly hinted by means of effective dissolves. Lighting and photography are very good, and the treatment is rhythmic.

Points of Appeal.—Emotional theme, interesting historical associations, strong characterisation, intriguing atmosphere, feminine appeal, good cast, and elaborate presentation.

You Made Me Love You

Wardour. British (no certificate). Directed by Monty Banks. Featuring Stanley Lupino and Thelma Todd. 6,381 *feet. Release date not fixed.*

HIGH-PRESSURE comedy with a bright story, tuneful theme song, vigorous romance and excellent presentation. Thelma Todd not only graces the picture with her alluring presence, but gives it pep and furnishes Stanley Lupino with a delightful foil for his knockabout fooling. The staging admirably fits the care-free mood of the play, and the wholesale crockery smashing is executed with a vim that will bring riotous merriment to the masses. Designed for the majority, this rousing British effort is destined to score a certain popular hit.

Story.—Tom Daly, irresponsible son of a music publisher, is attracted by a girl during a traffic jam and is so inspired by her beauty that he composes a successful number entitled "What's Her Name?" Following this, he offends Oliver Berne, a big business man with whom his father is about to pull off a deal, and is thrown out. The girl, however, turns out to be Berne's fiery daughter, Pamela, and he agrees to forgive Tom on condition that he marries her. Pamela is tricked into consenting, but is rebellious from the start, and Tom has a hectic time bringing her to heel and convincing her of his love.

Acting.—Thelma Todd is simply ravishing as Pamela, and brings all her wide American experience to bear in her happy and boisterous interpretation of the rôle. Stanley Lupino is in irrepressible form as Tom, and the two form an effective combination, the success of which calls for repetition. John Loder, Gerald Rawlinson, James Carew and Charles Mortimer provide the hard-working supporting team.

Production.—The success of this comedy is the refreshing absence of pretence; it sets out in a slapstick vein and remains in the same lively, boisterous and exhilarating key throughout, covering every foot with laughter and smashing romance. Monty Banks makes full use of the bright story, and handles his co-stars with a sureness that allows the new and hilarious gags to register with the maximum effect, and times the slapstick situations with an accuracy that makes failure impossible. Music, too, plays an integral part in the treatment, adding to its gaiety, and the photography is excellent.

Settings and Photography.—The interiors are designed to make a fruitful field for fooling, and the good exteriors dovetail smoothly into the development. Technically the film is first-rate.

Points of Appeal.—Excellent team work by box-office stars, bright story, lively treatment, riotous slapstick, and competent direction and presentation.

Comedy, drama, and romance are pleasantly mingled in DON'T BET ON LOVE (Universal)

Don't Bet on Love

Universal. American (U). Directed by Murray Roth. Featuring Lew Ayres, Ginger Rogers and Tom Dugan. 5,561 *feet. Release date not fixed.*

RACING comedy drama, a neat and amusing essay on the folly of gambling which follows entertaining paths while driving its moral forcibly home. The unpretentious play is superbly balanced, and comedy, drama, romance, and excellent racing thrills merge into snappy, popular diversion of convenient length. Good average booking.

Story.—Bill McCaffery, a young plumber, tires of working in his father's shop, and decides to become a professional punter. His father, and sweetheart, Molly, try to dissuade him, but he refuses to take their advice. Success comes his way at first and after tasting fame and beating a blackmailing gold-digger at her own game, he determines to become a racehorse owner. This time he gets well out of his depth and after going from bad to worse, common-sense eventually overtakes him, and he willingly returns to Molly and his father's workshop.

Acting.—Lew Ayres is genial and boyish as Bill, and acts with an easy conviction that gives point to the film. Ginger Rogers is pleasing as Molly, and Robert Emmett O'Connor, Charles Grapewin, Tom Dugan, and Shirley Gray represent vital and amusing supporting types.

Production.—The complete gambling racket is covered with commendable rapidity and the rise and fall of the young plunger is accomplished by good drama, crisp humour, and excellent detail. The acting, from the star downwards, is convincing, and it is the soundness of the characterisation that helps to invest the story with the human touch and magnify its purpose. The film condenses good popular entertainment within its modest footage, and can be confidently recommended for the average two-feature programme.

Settings and Photography.—The staging is comprehensive and vital, the atmosphere is convincing and the racing sequences are thrilling. Lighting and photography are very good.

Points of Appeal.—Snappy, popular story, human interest, variety, humour, and good characterisation and treatment.

SHORT PRODUCT OF THE WEEK

FAMOUS FILMS

OUT WEST WHERE THE NORTH BEGINS. American (U). One reel. Release date not fixed.—A travel short which covers a little new ground and is accompanied by good photography and adequate commentary. Safe fill-up

GAUMONT-IDEAL

THE BIG SQUEAL. American (U). Featuring Andy Clyde. Two reels. Release date not fixed.—Domestic comedy which turns on popular slapstick situations and provide a happy vehicle for the star. Safe short feature for the masses.

TORCHY'S LOUD SPEAKER. American (U). Two reels. Release date not fixed.—A spoof comedy, approached from a new and modern angle, and put over in a bright and lively manner. Safe short for the masses.

BLUEBEARD'S BROTHER. American (U). One reel. Release date not fixed.—A lively Terry Toon cartoon, the entertainment of which lies in the ingenious draughtsmanship. Satisfactory short.

INTERNATIONAL PRODUCTIONS

FAMOUS FIGHTS. British (U). 2,200 *feet. Release date not fixed.*—A pugilistic short which traces the history of big fights from 1906 to the present day and illustrates its subject with shots of the Dempsey-Carpentier and Dempsey-Tunney fights and other big contests in which Jack Johnson and Jimmy Wilde figure, concluding with the recent Petersen-Pettifer contest. A capital short for sporting localities.

M-G-M

NEW ZEALAND. American (U). One reel. Release date not fixed.—Delightful FitzPatrick travel talk, accompanied by excellent photography and interesting commentary. Good fill-up.

FIJI AND SAMOA. American (U). One reel. Release date not fixed.—A delightful FitzPatrick travel story which combs the enchanting isles of the Pacific. The photography is exceptionally good, and the commentary informative. Good short feature.

PARAMOUNT

BETTY BOOP'S PENTHOUSE. American (U). 552 *feet. Released December* 25, 1933.—Bright cartoon in which melody and action blend with entertaining effect. Safe short attraction.

IS MY PALM READ? American (U). 598 *feet. Released December* 4, 1933.—A Betty Boop talkatoon which is well up to standard.

RADIO

MURDER AT THE BRIDGE TABLE. American (U). Featuring Ely Culbertson. Two reels. Release date not fixed.—This short, the first of the Culbertson bridge series, employs a neat story in order to make some of the finer points of Bridge clear to both the initiated and uninitiated. Such is the cleverness of the treatment that the film does not depend solely upon its appeal to bridge fans for its entertainment.

SOCIETY CHEATERS. American (U). Featuring Ely Culbertson. Two reels. Release date not fixed.—This short, the second of the Culbertson bridge series, displays all the clever showmanship of the first, and makes its appeal with equal emphasis to bridge enthusiasts and others. Excellent fill-up.

THROWN OUT OF JOINT. American (U). Featuring Eddie Gribbon. Two reels. Release date not fixed.—Lively knockabout comedy, one that covers plenty of colourful territory, with a good story and resourceful cast. Safe comedy bet for the masses.

A FORCED RESPONSE. American (U). Two reels. Release date not fixed.—In a short gangster story Ely Culbertson is made to take part in a match, the last hand of which enables him to explain physic bidding. Entertaining and instructive short for bridge fans and others.

THE LAST MAIL. American (U). One reel. Release date not fixed.—A bright and decorative Æsop sound cartoon, with lively gags and clever draughtsmanship. Useful fill-up.

THE DRUGGIST'S DILEMMA. American (U). Featuring Clark and McCullough. Two reels. Release date not fixed.—Slapstick comedy, with hilarious stunting and amusing crosstalk by the co-comedians. Safe comedy bet for the masses.

LOVE'S LABOUR WON. American (U). 619 *feet. Released October* 30, 1933.—An amusing Æsop sound fable depicting Cubby the Bear playing the "Gay Lothario." The detail is bright and the music tuneful. Saisfactory short attraction.

THE FORUMS OF IMPERIAL ROME. Italian (U). 970 *feet. Released November* 6, 1933.—An exceedingly interesting travel short which takes the audience on a tour of Rome's famous architectural relics. The commentary is informative and the photography brilliant. Very good featurette.

UNITED ARTISTS (COLUMBIA)

FIFTY MILLION DOLLARS CAN'T BE WRONG.—American (U). Featuring Smith and Dale. 1,705 *feet. Release date not fixed.*—An absurdly funny Jewish comedy sketch, elaborately presented, which tells of two millionaires who resent being wealthy in these depressing times, but the more they try to dispose of their fortune the more quickly it accumulates. The co-stars' cross-talk provides the entertainment. Safe comedy bet.

THE WOLF AT THE DOOR. American (U). 606 *feet. Release date not fixed.*—The well-known platitude is literally and amusingly expressed in cartoon form. Useful fill-up.

SASSY CATS. American (U). 586 *feet. Release date not fixed.*—A really bright and clever Scrappy cartoon which takes for its theme the nocturnal perambulations of cats. Excellent fill-up.

BUNNIES AND BONNETS. American (U). 570 *feet. Release date not fixed.*—This Krazy Kat cartoon is somewhat conventional in treatment, but it nevertheless has ingenuity and provides amusement. Safe short feature.

THE BEER PARADE (Scrappy Cartoon). American (U). 556 *feet. Release date not fixed.*—An amusing fantasy which takes beer for its wholesome and popular subject. Acceptable short offering.

SCRAPPY'S PARTY (Scrappy Cartoon). American (U). 510 *feet. Release date not fixed.*—A really clever cartoon which finds an excuse to caricature famous stars. Excellent fill-up.

FALSE ALARM (Scrappy Cartoon). American (U). 531 *feet. Release date not fixed.*—Conventional cartoon with a fire-fighting theme. Adequate short for most halls.

THE MATCH KID (Scrappy Cartoon). American (U). 591 *feet. Release date not fixed.*—A bright burlesque of heartrending melodrama. Safe cartoon offering.

TECHNORACKET (Scrappy Cartoon). American (U). 656 *feet. Release date not fixed.*—An ingenuous cartoon which makes friendly sport of the machine age. Very good fill-up.

THE WORLD'S AFFAIR (Scrappy Cartoon). American (U). 533 *feet. Release date not fixed.*—World's Fair at Chicago furnishes this cartoon with a happy vehicle for fooling. Dependable short feature.

BROADWAY MALADY (Krazy Kat Cartoon). American (U). 564 *feet. Release date not fixed.*—The attempt to board a train during rush hours supplies this cartoon with a theme that can be appreciated. The spirit of burlesque is amusingly expressed. Sound fill-up.

RUSSIAN DRESSING (Krazy Kat Cartoon). American (U). 580 *feet. Release date not fixed.*—A spirited cartoon with a Russian motif. Good draughtsmanship and photography. Safe short attraction.

HOUSE CLEANING (Krazy Kat Cartoon). American (U). 619 *feet. Release date not fixed.*—The inevitable spring-cleaning gives this homely cartoon a good theme, the possibilities of which are turned to lively account. Good average short.

ANTIQUE ANTICS (Krazy Kat Cartoon). American (U). 566 *feet. Release date not fixed.*—Fun in an antique shop is approached from a conventional angle. Moderate short feature.

UNIVERSAL

GLEASON'S NEW DEAL. American (U). Featuring James Gleason. Two reels. Release date not fixed.—A feeble domestic comedy which strives with poor success to ring the changes on a threadbare theme. Mediocre stuff.

WORLD'S GREATEST THRILLS. American (U). 1,600 *feet. Release date not fixed.*—An exciting novelty attraction which illustrates the hazards experienced by the newsreel cameramen who face death in their ceaseless search for topical news. This offering is well compiled, and in covering a wide range of activity is never short of thrills. Capital short feature for the masses.

STRANGE AS IT SEEMS. No. 29. *American (U).* 800 *feet. Release date not fixed.*—An interest novelty short which measures well up to the standard expected of this popular and entertaining series.

CONTRASTS IN CHINA. American (U). One reel. Release date not fixed.—A picturesque, informative and entertaining travelogue, a worthy contribution to the Vagabond Adventure series.

A MERCHANT OF MENACE. American (U). Two reels. Release date not fixed.—This story of a husband who buys a store and runs it with the assistance of his wife's family has plenty of amusing situations. Good comedy fill-up.

WARDOUR

A WALTZ FANTASY. American (U). One reel. Release date not fixed.—A musical novelty short, introducing a band which interprets "The Blue Danube" with abandon and lively and effective modern variations. Attractive fill-up.

VIENNA THE WONDERFUL. American (U). One reel. Release date not fixed.—Conventional interest story which has clever photography, but it is put together in rather purposeless fashion. The architectural wonders of the gay city are visited, but the lack of sub-titles and commentary make the journey unilluminating. Very ordinary short.

LAND OF THE SHALIMAR. American (U). 800 *feet. Release date not fixed.*—A delightful travel short which covers the Vale of Kashmir and many other places of interest, including the Taj Mahal. The commentary is distinctive and in harmony with the action, and the photography is excellent. Very good fill-up.

RUSSIAN RHAPSODY. Hungarian (U). 800 *feet. Release date not fixed.*—A boisterous orchestral number put over with vigour and showmanship. An acceptable short for the masses.

UNITED ARTISTS' WEEK OF SHOWS

Five important offerings are scheduled by United Artists for Trade presentation after the holidays. They include (1) Ralph Lynn in UP TO THE NECK, a British & Dominions picture, to be shown on Tuesday, August 15. (2) SAMARANG, a native romance of the Malay Straits, also to be shown on Tuesday, August 15. (3) Ronald Colman and Elissa Landi in the Samuel Goldwyn production THE MASQUERADER, the film version of Katherine Cecil Thurston's famous novel, "John Chilcote, M.P.", which is due on Wednesday, August 16. (4) In THE PRIVATE LIFE OF HENRY VIII Charles Laughton appears in the most ambitious film ever produced by London Film Production, which will be shown on Thursday, August 17. On the following day (Friday) THE GIRL FROM MAXIMS, another London Film production, will be shown. Leslie Henson, Frances Day, George Grossmith and Helen Ferrers are featured

Variety the Key-note of United's Big Five

B. AND D. AND LONDON FILM SUPERS WITH COLMAN OPUS

THE five Trade shows which, as announced last week in the *Kinematograph Weekly*, United Artists are holding at the Cambridge Theatre on successive days from August 15, bring before exhibitors a group of films which for high standard, varied interest and box-office potentialities can seldom be excelled. With such star names as Ronald Colman, Elissa Landi, Charles Laughton, Binnie Barnes, Ralph Lynn, Winifred Shotter, Leslie Henson, George Grossmith, Stanley Holloway and Lady Tree, "The Masquerader," "The Private Life of Henry VIII," "Up to the Neck" and "The Girl from Maxim's" offer obvious attractions; whilst "Samarang," the fifth of the group, is an unusual romantic idyll of the Malay Straits which is claimed to be the best "native" film ever screened.

Nature Unspoiled

The hero of "Samarang," which is to be presented on Tuesday, August 15, at 3 p.m., is a native named Ahmang. He combines all the physical perfection of Weissmuller and the two-fisted assertiveness of Jimmy Cagney. Ahmang makes his picture debut in "Samarang," and he proved to be such a natural that extremely strong pressure was brought to bear upon him to have him migrate to Hollywood. So far that pressure has borne little fruit, principally for the reason that some snitcher whispered to him that America is one of those places where you have to wear clothes. And, for Ahmang, that would never do, even off the screen.

Of course, all the interest in "Samarang" is not centred in Ahmang, for he has with him in the leading rôle a native girl whom Ziegfeld would doubtless have gone after had she appeared a year or two earlier. And she, too, like all her people, has an abhorrence for clothing. Indeed, a costume designer would starve in short time if little Sai-yu had her way. And that's why there's nothing about costumes—or settings either, for that matter—in the title credits of the picture.

A Diverting Burlesque

"Up to the Neck," which is to be shown on Tuesday evening, August 15, is said to be the most original and diverting story ever written specially for Ralph Lynn.

"Up to the Neck" was written by Ben Travers, the author of the many famous Aldwych farces, who is said to have surpassed himself on this occasion.

The story introduces Ralph Lynn as a would-be actor, whose rival in his youth remains his rival through life, always succeeding where he fails. It is not until Ralph Lynn comes into a large sum of money that he is enabled, by various accidents, to fulfil his life's ambition to play a leading part. And how he plays it! This is without doubt one of the funniest sequences ever written for Ralph Lynn.

The cast who appear in support of Lynn are well worthy of the standard he sets. The rival is played by Francis Lister, and Winifred Shotter is seen as a tough chorus girl who is not so tough under the surface. Reginald Purdell and Mary Brough are also in the cast.

"Up to the Neck" presents a burlesque of various forms of dramatic writing—the emotional monologue, the costume drama, and popular melodrama. This opportunity Ben Travers takes to the full. The film was directed by Jack Raymond.

Ronald Colman's Dual Role

On Wednesday evening comes the eagerly awaited production from Samuel Goldwyn of Ronald Colman with Elissa Landi and Juliette Compton in "The Masquerader."

In the dual rôles of this picture Ronald Colman revives the thrills and heart-throbs of the famous and strange story of two men who looked so much alike that neither wife nor mistress could tell them apart.

Many plays and many pictures have been based on this acknowledged fact of the existence of two people so closely resembling each other as to defy identification. The needs of the theatre has frequently confused the idea of one man in two contrasting personalities with that of two men resembling each other, with one player in both rôles.

Ronald Colman's is a new adaptation of the story, scenarised by Howard Estabrook. It is based on John Hunter Booth's dramatisation of the novel of Katherine Cecil Thurston. Richard Wallace directed.

Henry VIII Adventures

A British picture about which the Trade, the lay Press, and the film public have all shown great expectations is due on the Thursday evening. This is "The Private Life of Henry VIII," which Alexander Korda has personally directed for London Film Productions. Charles Laughton spent many weeks in research work preparing for his rôle as Henry VIII. His gorgeous clothes and those of his queens are reconstructed from authentic paintings in the National Gallery, the features of which were closely studied by the make-up department, with the result that the principals are as like as possible to the existing portraits of the historical characters they play. The interior sets were faithful reproductions of those at Hampton Court and other Tudor palaces frequented by Henry VIII, and they are dressed with genuine period furniture.

The picture opens with the execution of Anne Boleyn at the Tower of London. Permission was obtained to use many of the actual locations for famous historical events, and the pageantry and the ceremonial of the Tudors are faithfully reproduced.

Five of Henry's six wives are shown in this production, Elsa Lanchester playing Ann of Cleves, Binnie Barnes as Katheryn Howard, Merlo Oberon as Anne Boleyn, Wendy Barrie as Jane Seymour, and Everley Gregg as Katherine Parr. Robert Donat plays Culpeper, and John Loder is Peynell. Lady Tree is Henry's old nurse.

MURRAY SILVERSTONE, Managing Director of United Artists

Witty Dialogue

Arthur Wimperis is responsible for dialogue in "The Private Life of Henry VIII," which is said to be extremely witty. He has been writing brilliant dialogue since 1900 for numerous musical comedies and plays. Since writing for the films, Mr. Wimperis has written exclusively for London Film Productions. He considers his work in "The Private Life of Henry VIII" the finest he has yet done either for stage or screen.

When Paris Was Gay

"The Girl from Maxim's," which will be Trade shown at 8.45 p.m. on August 18, contains the perfect combination of British comedians, Leslie Henson, George Grossmith, Lady Tree, Frances Day and Stanley Holloway. It is claimed that Leslie Henson has never been funnier than in the rôle of Dr. Petypon, a provincial surgeon who tries to extricate himself from the misunderstandings and intrigues resulting from a gay supper party at Maxim's. Lady Tree plays as his elderly rich wife, and Frances Day makes her first screen appearance in "The Girl from Maxim's" as the "Shrimp," a charming and vivacious habitue of Maxim's. Besides her comedy sequences, she sings and dances delightfully. George Grossmith is brilliant as "le General," the irascible and flirtatious uncle of Dr. Petypon. Stanley Holloway plays the part of Dr. Mongicourt, Leslie Henson's colleague and the cause of all his difficulties in the film.

One of the most exhilarating tonics yet seen is promised in the performance of the delightful music played by a famous Tzigane band. It features many of the catchy song-hits of the "Gay 'Nineties," including such favourites as "Ta-ra-ra-boom-de-ay," "Daisy, Daisy," and "Lily of Laguna." The intoxicating Parisian dances the Can-Can, and the Maxixe will be seen just as they were in 1900. "The Girl from Maxim's" is also a great spectacular musical entertainment. The picture is directed by Alexander Korda.

Charles Laughton and Wendy Barrie in THE PRIVATE LIFE OF HENRY VIII

D. E. GRIFFITHS

RUTH CHATTERTON RETURNS TO BURBANK

RUTH CHATTERTON, who during her honeymoon trip to Europe with George Brent was lying for some time seriously ill in Spain, has now recovered and has returned to First National's Burbank studio, where "The House on 56th Street," their new production, is now in full swing.

Kay Francis and Genevieve Tobin have been assigned prominent rôles in support of Edward G. Robinson in "Red Meat," from the story by David Karsner, author of "Silver Dollar." "Red Meat" is based on the career of a famous Chicago meat packer.

Richard Barthelmess, who first won screen fame playing the rôle of a Chinaman in the famous D. W. Griffiths production, "Broken Blossoms," is to have a similar rôle in "Shanghai Orchid," his next production following "Heroes for Sale," which is shortly due for presentation.

Famous Stage Play

One of the most important purchases of the First National story department during the past season has been the screen rights of "Good-bye Again," the remarkably successful stage play by George Height and Alan Scott. Warren William, Joan Blondell, Genevieve Tobin, Wallace Ford, Helen Chandler, Ruth Donelly, and Hugh Herbert have the principal rôles, and Michael Curtiz is directing.

United's Line-up of Shorts

BRILLIANT MICKEY MOUSE AND SILLY SYMPHONY CARTOONS

IN addition to the main features, United Artists are presenting some of the latest of their brilliant array of short features, including four from Walt Disney, which the lay Press has already extolled in superlatives.

With "Samarang" will be shown a Mickey Mouse feature, "Mickey's Good Deed"; "Screen Snapshot No. 34"; and one of the World's Sports Thrills, "All's Wet that Ends Wet."

Preceding "Up to the Neck" are "Screen Snapshot No. 35"; "The Champions," a Sports Short; and Mickey Mouse in "The Mail Pilot," a rollicking yarn of the air mail.

One of the most delightful of Walt Disney's coloured Silly Symphonies will be shown in the same programme as "The Masquerador." This is "Father Noah's Ark," which shows in Disney's inimitable way how the animals adapted themselves to the building of the ark. Some critics call this the best Silly Symphony yet.

Along with "The Private Life of Henry VIII" there will be screened two more of Disney's masterpieces. "Three Little Pigs" is a Silly Symphony of three pigs and a wolf, telling in delicious vein of two careful pigs and one serious fellow who is prig as well as pig and continually says "I told you so." "Mickey's Gala Premiere" is probably the biggest box-office cartoon ever made. It shows a fashionable premiere of a Mickey Mouse picture at Sid Grauman's Chinese Theatre. A score and more of popular stars are shown in caricature attending the premiere, arriving in their glittering cars with searchlights trained on them, and rolling in their seats at Mickey's antics on the screen. Marie Dressler, Wallace Beery, Eddie Cantor, Charlie Chaplin, Douglas Fairbanks, Harold Lloyd, the Four Marx Brothers, Greta Garbo, Joan Crawford, Mae West, Clark Gable, "Snozzle" Durante, Buster Keaton, Laurel and Hardy, Will Rogers, Joe E. Brown, Maurice Chevalier, the three Barrymores, Bert Wheeler, Robert Woolsey, George Arliss, Mack Swain, Ford Sterling and Ben Turpin are amongst the celebrities cartooned with Disney's artistry, as easily recognisable as their photographs. Audiences will love "Mickey's Gala Premiere."

The short features supporting "The Girl from Maxim's" are Mickey Mouse in "Mickey's Mechanical Man," "Screen Snapshot No. 36," and a Sports Thrill, "Good Old Winter Time."

Murray Silverstone asks us to point out that for each of the evening Trade shows tickets will be numbered and seats reserved.

IMPORTANT NEW FILMS FROM FIRST NATIONAL

"GOOD-BYE AGAIN" HEADS SCHEDULE

Paul Muni and Ann Dvorak

D. E. GRIFFITHS, managing director of First National, is about to present a comedy of outstanding interest in "Good-bye Again," which will be Trade shown at the Cambridge Theatre on Monday next at 8.45 p.m. "Good-bye Again" is adapted from the play by George Height and Alan Scott, which has proved one of the greatest successes Broadway has seen for a considerable time past, the production now being in the sixth month of its run and with every prospect of continuing for a further and similar period.

In transferring the comedy to the screen, First National has given it the advantage of a powerful cast in Warren William, Joan Blondell, Helen Chandler, Genevieve Tobin, Wallace Ford and Ruth Donelly. American advance criticisms are loud in their praise of the faithful manner in which First National has transferred this racy and pleasantly flowing comedy into screen entertainment, and all who have the intention of attending the pre-view at the Cambridge Theatre may be prepared for some long and hearty laughs.

Muni for First National

A cable from the Burbank studios announces that Paul Muni, who achieved such success in "I Am a Fugitive from a Chain Gang," has been given an exclusive five-years' starring contract, and will make a production for First National entitled "The World Changes," which is based upon the novel "America Kneels," by Sheridan Gibney. Some idea of the importance of this picture may be gathered from the fact that in addition to Mary Astor and Aline MacMahon in the leading feminine rôles, the cast includes the famous actress, Anna Q. Nilsson, also such other distinguished screen personalities as Guy Kibbee, Henry O'Neill, Margaret Lindsay, Wallace Clark, and Willard Robertson. A newcomer is also featured in Jean Muir, a nineteen-year-old stage actress, who has recently been recruited to the screen, after a number of successful appearances on the New York stage.

Ann Dvorak Returns

Ann Dvorak, who first won screen fame under the direction of First National, has again returned to the Burbank studios after her visit to this country with her husband, Leslie Fenton.

Her first picture under the new arrangement with First National will be in support of Richard Barthelmess in his forthcoming drama of the Orient, "Shanghai Orchid."

Francis and Robinson

Kay Francis will share with Genevieve Tobin the leading feminine support of Edward G. Robinson in his next production, "I Loved a Woman," which is being directed by Alfred E. Green, who proved so successful in the direction of Robinson in his recent success, "Silver Dollar."

Another of Robinson's recent productions which is proving remarkably successful at the American box office is "The Little Giant," recently Trade shown here.

"Gold Diggers" on Broadway

"Gold Diggers of 1933," set for British release on January 1, is now in the sixth week of its run on Broadway, having played with phenomenal success for a fortnight at the Strand Theatre, and then being transferred owing to advance engagements of this theatre to the Hollywood, where it now enters upon its fourth week.

George Brent will again appear in support of Ruth Chatterton in her next First National production, "Female," a specially written screen play which will be directed by William Dieterle.

Other important First National productions expected at an early date are "British Agent," from the novel by Bruce Lockhart, in which Leslie Howard will have the leading rôle, "Havana Widows," with a brilliant line up of stars, including Joan Blondell, Aline MacMahon, Guy Kibbee, Frank McHugh and Allen Jenkins, and "Wild Boys of the Road," in which Frankie Darrow will be featured.

◆

"BITTER SWEET"

EXTENDED PROVINCIAL RUN

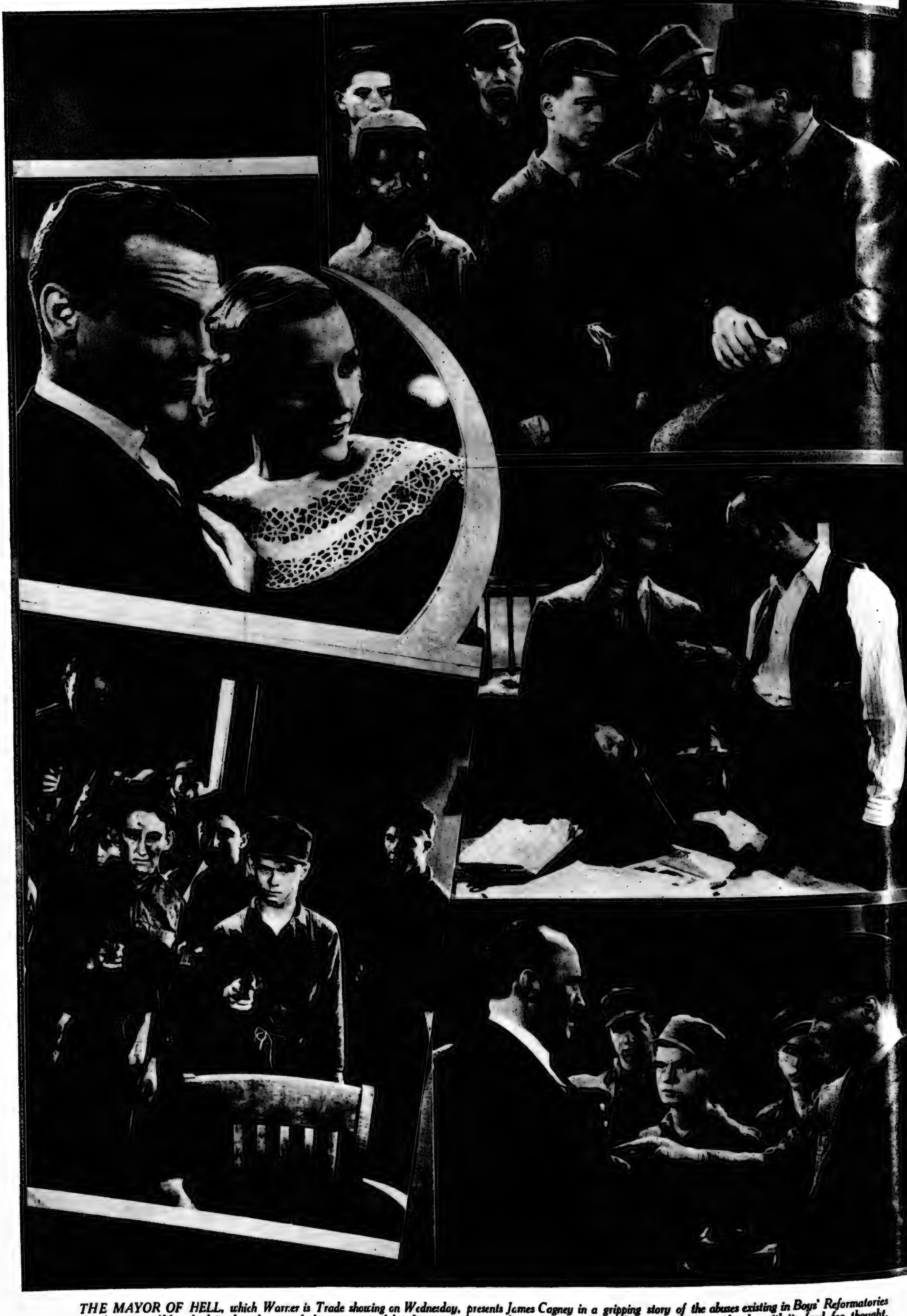
Four consecutive provincial Trade shows of "Bitter Sweet" were held last week in Liverpool, Manchester, Glasgow and Newcastle, when even the terrific success of the showing of the previous week in Birmingham, Cardiff and Leeds was surpassed.

In every case the film has been acclaimed and speeches eulogising the production have been made by local executives of the C.E.A. There was unparalleled enthusiasm in Glasgow, where the film received a great ovation, and speeches were made by Messrs. McBride, Stewart and Alex King.

A vast amount of public interest has been created by the appearance of Herbert Wilcox and Miss Neagle in the localities concerned while attending the Trade shows, and enthusiastic welcomes were accorded them by Press, public and exhibitors.

Bookings already obtained give weight to the statement made by Murray Silverstone that "Bitter Sweet" will gross more at the box-office in this country than any picture ever handled by United Artists. A remarkable aspect of the bookings so far received is that extended runs have been secured in all big centres, thus setting a precedent and breaking new ground for British films.

"THE MAYOR OF HELL"



THE MAYOR OF HELL, which Warner is Trade showing on Wednesday, presents James Cagney in a gripping story of the abuses existing in Boys' Reformatories in America. Although claimed to be one of the most powerful indictments of a penal system yet made by the screen, this is said to be, with its food for thought, a hundred per cent entertainment which is supercharged with thrills and excitement

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THE GREAT BRITISH ACTRESS

IRENE VANBRUGH

in

HEAD OF THE FAMILY

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MONDAY NEXT

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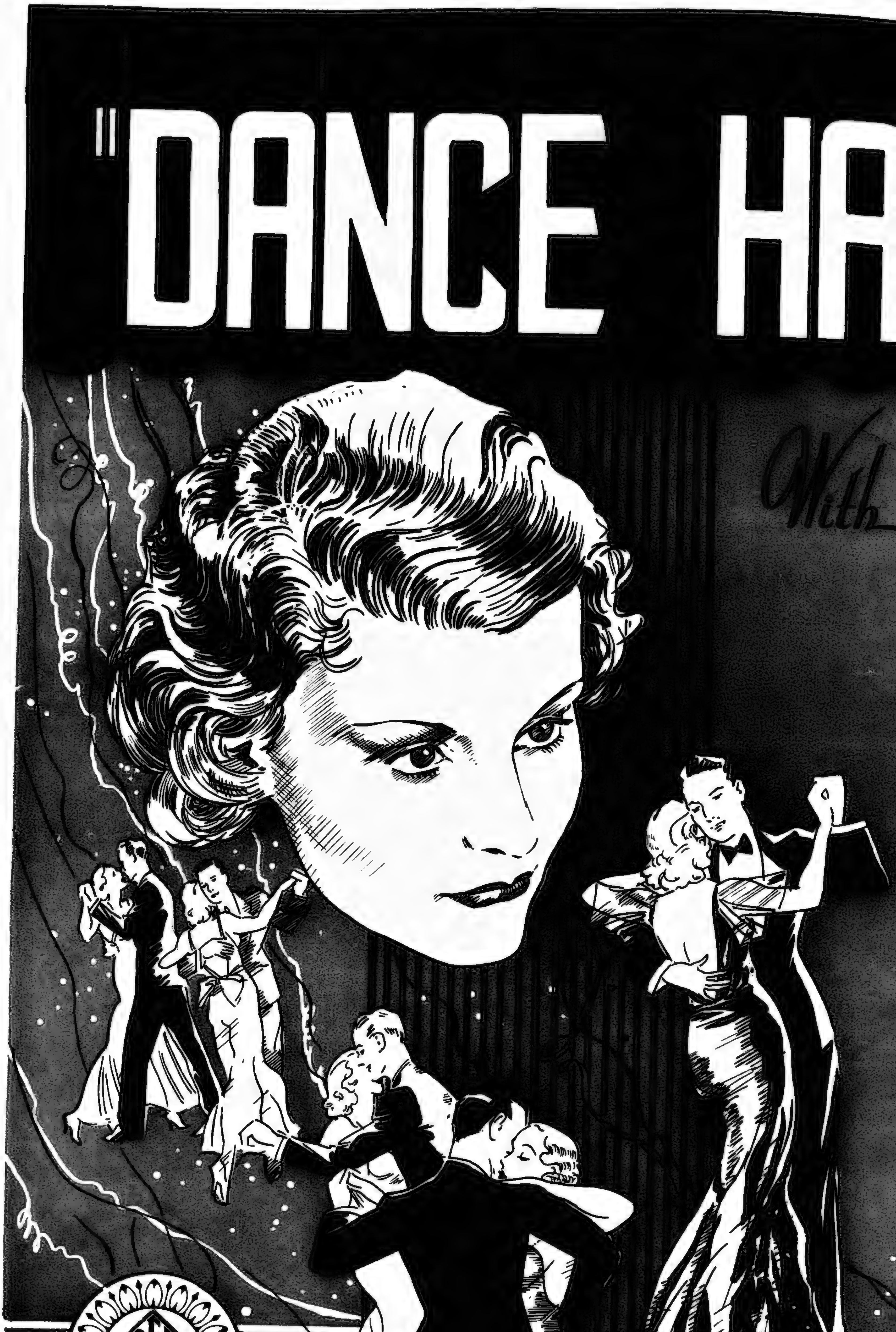

"DANCE HA
With
GAUMONT

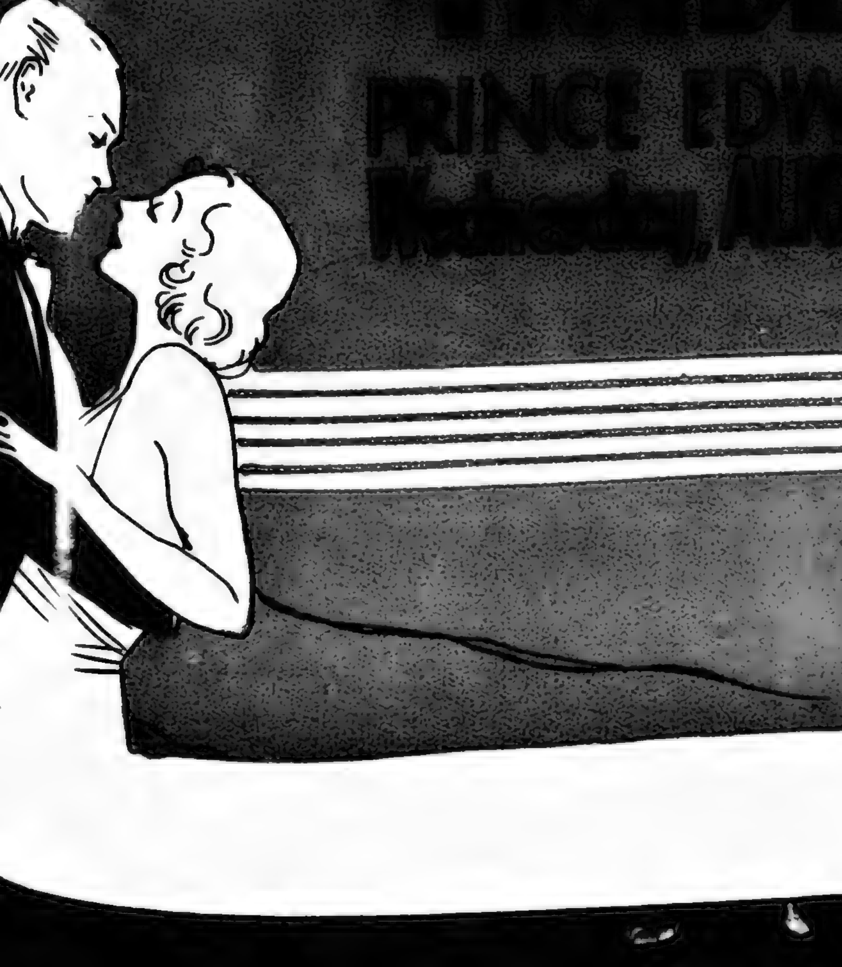
L HOSTESS"

ELEN CHANDLER

[illegible] NUGENT

[illegible] dancer
[illegible] wealthy husband
[illegible] for this love
[illegible] the crime.

A GOLDEN ARROW PRODUCTION
• DIRECTED BY •
BREEZY EASON



•TRADE SHOW•

PRINCE EDWARD THEATRE
Wednesday, AUGUST 16TH • *at* 3 P.M.

TRADE SHOW

Cambridge Theatre

"Here's one of the smartest, silliest comedies that ever turned a preview audience into a gale of mirth. Starting slowly, its first five minutes create an ideal ambush for the following hour, when it explodes like a bunch of firecrackers, followed by provoking dialogue and action vying with a brand new idea in story treatment and character interpretation."

—*Motion Picture Herald*

SEE IT AT

BIRMINGHAM
The Scala at 10.30
Wednesday Next

SHEFFIELD
The Central at 10.45
Wednesday Next

LEEDS
The Rialto at 11 a.m.
Friday, August 18.

CARDIFF
Imperial at 3 p.m.
Friday, August 18.

MONDAY NEXT

at 8.45 p.m.

With

JOAN BLONDELL
GENEVIEVE TOBIN
WARREN WILLIAM
WALLACE FORD
HELEN CHANDLER
RUTH DONNELLY

GG

My Lips Betray

LILIAN HARVEY

JOHN BOLES **EL BRENDEL**

Musical, Gay, Romance

Pilgrimag

HENRIETTA CROSMAN

Marian Nixon **Norman Foste**

Heather Angel

From the story by I. A. R. W

Here's the Start of the

Doctor Bull

WILL ROGERS

MARIAN NIXON **RALPH MORGAN**

From the novel "The Last Adam"
by James Gould Cozzens

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Paddy—the Next Best Thing

JANET GAYNOR
WARNER BAXTER
From the novel by Gertrude Page

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ESLIE HOWARD
HEATHER ANGEL
JESSE L. LASKY PRODUCTION
Directed by FRANK LLOYD

The Power and the Glory

SPENCER TRACY
Colleen Moore Helen Vinson
Ralph Morgan
JESSE L. LASKY PRODUCTION
Directed by WILLIAM K. HOWARD

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WE HAVE SAID IT BEFORE
BUT... THIS IS DEFINITELY
THE GREATEST MYSTERY
THRILLER OF ALL !!

The SECRET OF THE BLUE ROOM

Screenplay by William Hurlbut. Produced by Carl Laemmle, Jr. Directed by Kurt Neumann. Presented by Carl Laemmle

with

LIONEL ATWILL
PAUL LUKAS
GLORIA STUART
EDWARD ARNOLD ★ ONSLOW STEVENS ★ RUSSELL HOPTON
WILLIAM JANNEY

TRADE SHOW
TUESDAY
AUGUST 15.
PRINCE EDWARD THEATRE
8.30
ALL SEATS RESERVED

UNIVERSAL

STEP OUT WITH UNIVERSAL

Pat Paterson and John Stuart in HEAD OF THE FAMILY (First National)

SCALA, BIRMINGHAM, MODERNISED

COLOURFUL AND RESTFUL DECORATION

MODERNISATION of the Scala Picture Theatre, Birmingham, has just been carried through in excellent taste by Hall and Dixon, Ltd., 19, Garrick Street. London, W.C., and, as a result, the theatre presents an entirely different aspect.

The heavy treatment of the past has given place to a delightful and restful scheme of decoration, carried out in shades of green, with fine Georgian decorative plaster work in fawns and apricot shades of gold. Special attention was given to the installation of a new proscenium surround and a modern system of three-colour lighting whereby a continuous change of colour can be obtained.

The auditorium has been fitted with new direct lighting fittings, and to complete the whole, new curtains have been provided with a special scheme of colour floodlighting. The entrance hall and staircase have been redecorated and recarpeted.

The whole of this work was carried out by night and in this way Hall and Dixon maintained their reputation for carrying out schemes of this sort with the minimum interference with the daily business of the theatre.

Hall and Dixon have also recently completed a contract for curtains, stage equipment and fibrous plaster-work at the County Cinema, Hertford, and among the other important work they have on hand is the decoration and fibrous plaster-work, with curtains, for the new Odeon Theatre, South Harrow.

SHEFFIELD WEDDING

An event which aroused considerable interest in Sheffield Trade circles was the wedding of Elsie Downing and A. Leslie Biggs, which took place at the Sheffield Apostolic Church on Monday. The bride is a daughter of the late Sydney H. Downing, who was for many years one of Sheffield's most popular kinema managers, and sister of Sydney F. Downing, Wardour's South Yorkshire representative, who gave her away.

NEWS FROM ALL QUARTERS

Jack Alexander's New Post—Leslie Fuller Repertoire—Leicester Outing

J. Alexander, chairman of the London and H.C. branch, has been appointed branch representative to the Great Marlborough Street Employment Bureau, established by the Ministry of Labour.

Exhibitors in the London area are recommended to get in touch with Sidney H. and D. Graham Motion, of 23, Hart Street, Bloomsbury, W.C.1, who are the official surveyors with regard to rating matters.

"My Lips Betray," the Fox musical special, featuring Lilian Harvey and John Boles, goes to the Tivoli on August 26.

Twenty-eight wooden forms in the stalls of the Osborne Kinema, Barrow-in-Furness, are to be replaced by 280 tip-up seats.

Shap (Westmorland) magistrates have granted, provisionally, a kinema licence for a new village hall, which is to be built at Eamont Bridge, about a mile south of Penrith.

Wallasey's New Kinema

Rapid progress is being made with the Gaumont Palace, which is being erected on the site of the old Lyceum Kinema, Wallasey. It is expected that the new theatre will open in November.

The Star Picture House, Sheffield, has been redecorated, a most artistic scheme being carried out by Kenneth Friese-Greene, 103-107, Queen Street, Sheffield.

The Doncaster Town Council at their meeting on Wednesday approved the purchasing of loudspeakers, etc., for the Doncaster racecourse from Film Industries, Ltd., at a cost of £450.

W. Annis, manager of the Palace Theatre, Wednesbury, has arranged a repertory week of Leslie Fuller features as special holiday fare.

Arrangements are being made for the Leicester C.E.A. annual outing, which takes place next month.

Devika Rai made a personal appearance at the City Cinema, Leicester, during the screening of "Karma," the Indian film, in which she plays the lead.

The third annual outing of Geoffrey Hickson's staff at the Prince's Cinema, Leicester, will be held on Sunday, September 3. Douglas Greasley, the Prince's chief projectionist, has arranged for a road journey to Skegness.

The management of the Regal, Morriston, Swansea, lent the kinema to the Morriston United Male Choir, last year's winners at the Welsh National Eisteddfod, so that Swansea people might hear the choir in a last rehearsal before they journeyed to Wrexham for this year's male voice competition at the National.

Wolverhampton Corporation has granted a kinematograph licence to William R. Matthews, of Hednesford Road, Cannock, in respect of the West End Theatre, Coleman Street.

THE SECRET OF THE BLUE ROOM, Universal's brilliant mystery drama, is to be Trade shown at the Prince Edward Theatre on Tuesday. The cast is headed by Lionel Attwill, Paul Lukas, Gloria Stuart, Onslow Stevens and William Janney

Scenes from GOOD-BYE AGAIN which First National is Trade showing on Monday. Warren William and Joan Blondell are starred

Numerous Holiday Re-openings

LONDON PROPRIETORS' ENTERPRISE BEATS WEATHER

THE Bank Holiday was made the opening date of several North London halls which have been closed during the past few weeks for reconstruction and decoration.

In each case the proprietors beat the torrid spell of weather with their enterprise and were given a good send-off by an appreciative public.

An astonishing transformation has been effected at the former Imperial Kinema, Kingsland Road, N., which reopened on Monday, August 7, with the new name of Plaza, and under the proprietorship of Frank Okin and N. and J. Goldstein.

Seating 1,250 patrons in stalls and circle, the house provides entertainment in surroundings of comfort and richly-finished decoration. The decorative scheme consists of gold speckled on to a venetian red base, which, under the glow of the lighting, gives a charming shell pink surface and at close quarters an attractive glinting effect.

This surfacing is carried high up the walls to reach the fluted semi-circular gold drums carrying concealed flood lamps set in the centre of each panel. Above is a modernistic design in green and reds, affording a colourful relief to the rest of the treatment.

Seating throughout is in green, and carpeting of similar tone with futuristic design harmonises well with the general colour scheme. Pleasing floral design tabs illuminated by three colour foots and battens are provided.

The auditorium wall finish is extended to the circle, stairways and vestibule.

The exterior has been modernised, and is now square in shape and finished in white cement, and has an artistic neon design in seven colours for illumination.

Stoke Newington Change

When Arthur Cohen, managing director of London's Southern Super Cinemas, Ltd., acquired the Apollo Cinema, Stoke Newington recently, he was taking over a hall with which he was associated some years ago.

In a space of four weeks he has had the hall entirely redecorated, and on Monday it opened under the fresh name of Ambassador. The exterior has been enlivened with a white and black colour-scheme and a neon installation in red, blue and green forms a striking finish.

Chromium plating is effective on the black auditorium doors, and the interior treatment is executed in gold, burnt sienna and cream. The panels in the hall are in cream with ornamentations and mouldings picked out in gold. These are surrounded with a burnt sienna scumbled border. The cream ceiling, picked out in pink and amber lighting fittings finish the decorative work tastefully, while new tabs in orange with green enrichments form a splash of colour to the proscenium.

Tottenham Improvements

Intensive work was put in to get the Bruce Grove Cinema, Tottenham, N., and rebuild the circle, reconstruct the café and offices, redecorate the interior and have it ready for its patrons within fifteen days. But this was accomplished by 200 workmen, working night and day, to Robert Cromie's plans, and just prior to the holidays the house in its new adornment was reopened.

The task of redecorating the interior was left to Mollo and Egan, a gold colour-scheme was devised and carried out in plastic paint. Futuristic effects have been designed on the wall panelling, and a frieze of colour affords a good relief and finishing touch to the auditorium. In place of the old domed proscenium arch a squared arch has been erected to conform with modern ideas in kinema design, and this surrounds tabs in old gold.

Seating, too, has been covered in a gold colour, to tone with the general decorative scheme, and a warm red carpeting with modern design contrasts well.

Among other improvements effected are the installation of a W.E. Roxy type horn and a new screen.

Coliseum, Harringay

An entire redecorating of the Coliseum, Harringay, has greatly improved the appearance of this popular family house, which is managed efficiently by J. McGregor. The red brick frontage has been repointed, and the canopy modernised by the removal of the drop leaded glass front and the insertion of stud lighting, 300 ft. of red and blue neon brings the house into prominence at night.

Silver plastic paint panels and black dado attractively finish the entrance, and the chromium pay desk grille strikes a modern note. In the auditorium the marigold coloured panels have a surround of red and are picked out in blue. Seating in red and gangway carpeting with a good design tone well with the colour-scheme. The ceiling panels are finished in red, and are relieved with marigold as a contrast to the wall treatment. The proscenium has been brought up to date and squared, and tabs and drapings and a lambrequin have been fitted.

South Hackney P.T.

A revelation of the changes which can be accomplished in seven weeks was seen when the South Hackney Picture Theatre reopened for the holiday public.

An entire transformation has taken place in the front of the house, and the seating has been extended at the rear, so that the capacity is now about 1,400. An entirely new entrance, with a canopy, by Garten and Thorne, and a neon sign by Claude General.

Both C. J. Mathes and his partner, Mr. Spencer, made happy little speeches at the opening, which were concise and welcoming, while a letter from the Mayor of Hackney printed in the programme uttered a sincere note of appreciation.

Among the alterations made in this South Hackney house are the above-mentioned new front and canopy, a new floor, the removal of old columns and the provision of lattice girders to support the projection room, etc.

Existing roof-trusses were strengthened and a new plastic ceiling has been provided. J. Jeffreys and Co., Ltd., have installed a new heating and ventilation plant. Berkeley Electrical have been responsible for a new electrical system. Lazarus and Co. have supplied and fixed new seating, carpets and stage drapes to the new stage, and Samuel Wright and Co. have made a very attractive job of the decorative interior.

Fox Films took no chances with "CAVALCADE"

..they chose KODAK FILM

Using camera boom in Opera Sequence in "Cavalcade"

Clive Brook and Frank Lawton

Director: **FRANK LLOYD**
Photography: **HAL PHYFE**

Railway stations in France, crowds in Trafalgar Square. All sets built at Beverley Hills.

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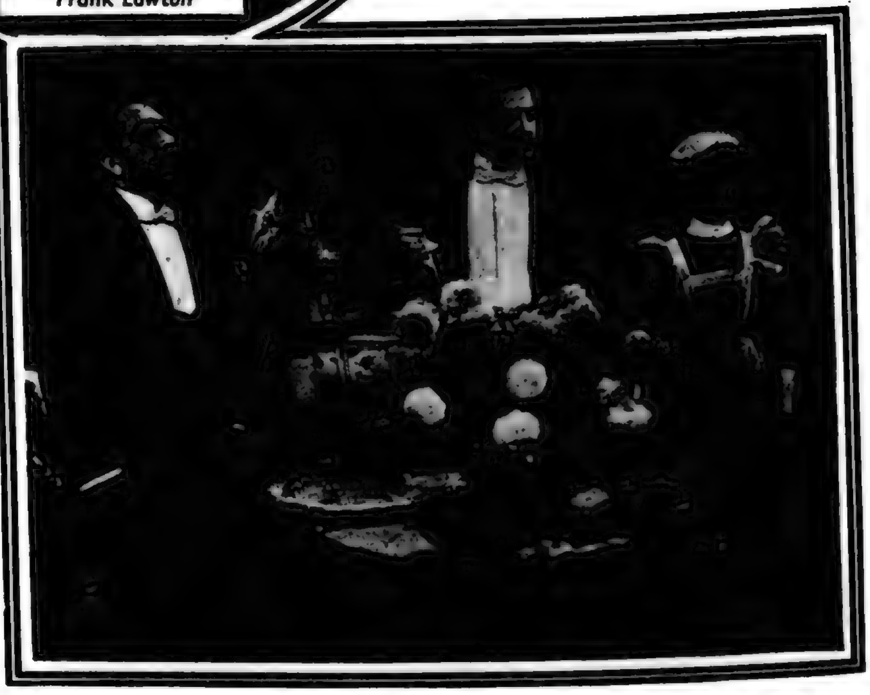

Herbert Mundin, Diana Wynyard, Clive Brook and Una O'Connor see the New Year In
(Photos by Fox Films.)

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BIGGEST FILM SALARY YET KNOWN

Gracie Fields' £22,000 Per Picture Contract

VICTOR McLAGLEN AT WORK

By P. L. MANNOCK

By the terms of a new contract arranged for A.T.P. last week by R. P. Baker, Gracie Fields is to receive what is probably the largest remuneration ever paid by a film company to a star.

It ranges from £22,000 to £25,000 per picture. This, as Horace Judge and I have calculated, works out at over £2 per working minute. It sounds enormous, and it is certainly big. But Miss Fields is already paid at that rate for her London Palladium appearances.

Naturally, such a sum, eclipsing Hollywood, would not be commercially feasible were it not for the huge grosses, in Britain alone, of the Fields talkies, which realise four to five times the sum paid in salary to the leading artist.

It is intended that three pictures, annually, starring the brilliant and popular comedienne from Rochdale, shall be made at the Ealing studios. The next subject is to be an interesting breakaway from the previous subjects, being laid in the 17th century Charles II period.

SAVILLE ON THE FLOOR

Mr. and Mrs. Hale Teamed

Snatching an hour at the Gainsborough studios, Islington, on Thursday, I discovered Victor Saville on the floor on a sequence of "Friday the Thirteenth."

Emlyn Williams, the brilliant young Welsh actor-author, impressed me in the rôle of a suave, sinister young blackmailer. The scene was the humble lodgings of Frank Lawton, who was mulcted of a £100 cheque, despite the anguished pleadings of Belle Chrystal. The director is full of enthusiasm over what promises to be a fascinating subject, dealing with the persons in a London omnibus accident, already staged, with the aid of back projector, in the studio.

It will be the first film to have the London Passenger Transport Board as a background, and the first to co-star that delightful married pair of artistes, Jessie Matthews and Sonnie Hale. Mr. Hale plays the conductor.

There is a probability, by the way, that they will shortly be starred in "Ever Green," in which they appeared for C. B. Cochran at the Adelphi Theatre.

McLAGLEN'S SWORD PLAY

"Dick Turpin" at Cricklewood

I found the "Dick Turpin" unit of John Stafford Productions a most friendly one on my visit to the Stoll studios at Cricklewood on Friday. Some "rushes" I was permitted to see are evidence of fine photographic quality (bouquet to Desmond Dickenson) and animated action.

Victor McLaglen, in his first British talkie, was so energetic in a violent prolonged sword duel in a panelled apartment that I fear he must have lost some weight. He is more dominating in presence and geniality than ever, and swashbuckles inimitably.

AN INN YARD

Black Bess Dies to Order

Clyde Cook, supervising, and Jimmy Finlayson, the Scottish-Hollywood comedian, who plays Jeremy, discussed world film politics and polite studio scandal in America with me.

Then John Stafford produced a familiar old-timer in Hiram Martin, who told me of a piece of amusing poetic justice. He bears the scar of a fight he had in Knightsbridge Barracks in 1901 with McLaglen, when both were troopers in the Life Guards. To-day he is playing Victor's executioner at Tyburn!

A very fine reproduction of the inn yard at the Spaniards, Hampstead, has been used on "Dick Turpin." It is a splendid piece of staging. I watched Black Bess obediently rehearsing her death scene—a most cleverly trained mare.

Sonnie Hale and Jessie Matthews in FRIDAY THE THIRTEENTH (G-B)

Stafford's cast also includes Gillian Lind, Frank Vosper, Alexander Field, Roy Finlay, Gibb McLaughlin, and another fine actor of whom I have not heard for some years—Lewis Gilbert.

"GENERAL JOHN REGAN"

Whose Statue is Cast

Henry Edwards is working on interior sequences of "General John Regan" at Boreham Wood. Most of the action of the film takes place out-of-doors, but scenes giving an inside impression of Ballymoy are also included.

The statue to the memory of General John, which figures so prominently in the picture, and which is indeed one of the main springs of the plot, has now been cast—in the B. and D. plasterers' shop—and is awaiting a call to appear on the set at an early date. It is at present standing in a stone mason's yard, another exterior set designed for the picture and built on the lot at Boreham Wood.

"TROUBLE"

New Sydney Howard Vehicle

The new Sydney Howard picture, "Trouble," is due to commence on Saturday. The cast selected so far includes George Curzon, Dorothy Robinson, Hope Davey, Wally Patch, George Turner, Abraham Sofaer, and Betty Shale.

Location work will be first on the schedule. The star, director Maclean Rogers and a camera unit under F. A. Young will sail on the s.s. *Orford*, by courtesy of the Orient line, to take shots at Tangiers, Vigo, Casablanca, Gibraltar, Barcelona, and Lisbon.

"COLONEL BLOOD"

Crown Jewel Romance

Sound City's biggest production to date, "Colonel Blood," began shooting at Shepperton this week. Months have already been spent in careful, intensive preparation.

"Colonel Blood" is the authentic story of the Irish adventurer who came to London unknown in the reign of Charles II, and who, by his assurance and impudence, became a friend of the King. He fell from this position almost as fast as he attained it. He finished up a series of astounding exploits that included kidnapping the Duke of Ormond outside his own house, having an affair with the King's own mistress, Lady Castlemaine, and by stealing the Crown Jewels from the Tower of London.

To me its special interest is the director, my old friend W. P. Lipscomb, who has been the most successful and prolific of British scenario authors for several years, and to whom I wish a triumphant debut in his first effort.

The part of Colonel Blood will be played by Frank Cellier, Anne Grey will play Lady Castlemaine, and Allan Jeayes Charles II. The cast also includes Percy Standing, Gabriel Toyne, Hay Petrie, Desmond Jeans, Robert Nainby, Vivian Reynolds, Tarver Penna, Townsend Whitling, Arthur Goulett, Arthur Chesney, Stella Arbenina, and Ena Grossmith.

"THE FLAW"

Norman Walker Busy

Shooting has now reached an advanced stage at Wembley on the new Patrick K. Heale production, "The Flaw," an original screen story written by Brandon Fleming, which is being directed by Norman Walker.

Filming this week has been concentrated on scenes between Henry Kendall, Eric Maturin, Phyllis Clare, and Eve Grey.

One of the high spots of the film is a drawing-room sequence in which Henry Kendall is poisoned by Eric Maturin.

Phyllis Clare, the heroine, who plays the part of Eric Maturin's wife and who is in love with Henry Kendall, is the girl who recently returned to England after having served a contract with Radio in Hollywood. The film is for release by Paramount.

CLAUDE ALLISTER

In "The Lady is Willing"

Claude Allister is added to the cast of the first picture to be made by Harry Cohn for Columbia in this country, in which Leslie Howard is the star. Mr. Cohn was the first person for whom Allister worked in Hollywood. Others in the picture are Sir Nigel Playfair, Nigel Bruce, Graham Brown and Binnie Barnes.

"RED WAGON"

Film Unit Joins Circus

"Red Wagon," B.I.P.'s production of Lady Eleanor Smith's celebrated novel, is to bring to the screen, in addition to a powerful story, the beauties of the British countryside.

Accordingly, for the past two weeks, a B.I.P. camera unit has been touring in Scotland and Ireland seeking lovely backgrounds of rural charm, and already tins of film have been returned to the studio containing reels that, when shown in the private theatre, brought gasps of delight from Paul Stein, who will direct the picture.

The story of "Red Wagon" is concerned with the adventures of a circus owner, and, consequently, the world of sawdust and spangles provides its background. For this reason, the B.I.P. unit had to join a circus and travel with it for many days. It was fortunate in being taken under the wing of the famous circus king, Frank Bostock, who placed his whole outfit at its disposal.

Victor McLaglen and Jane Carr in DICK TURPIN, now completing at Cricklewood

A B.I.P. FIESTA

With Bebe Daniels

As if in answer to a heart-felt prayer, the recent heat-wave arrived conveniently for important exterior scenes in B.I.P.'s new production, "A Southern Maid."

Fiesta, in the South American State of San Giorgio, was to hold sway for a throng of merrymakers, so the sun was obliged to put in an appearance.

On the "lot" behind the studio a small town of Southern architecture had been built round a market square with a bandstand as its centre. Decked in gala array, the streets were a blaze of colour, with gay flags flying and flowers blooming on balconies and window sills, and by night, the market square was brilliantly illuminated with fairy lights and brightly glowing lanterns.

The important event, which, in the story of "A Southern Maid" sets San Giorgio *en fete*, is the choosing of the Queen of Beauty by popular vote. Since that lovely star, Bebe Daniels, who plays the title-rôle of the picture, was a candidate for the crown, there was no doubt about its bestowal.

Four flower-laden carriages and pairs drove round the square and deposited the fair contestants at the Town Hall amid a hail of rose petals, where they were received by the Mayor, Lupino Lane.

Broadway Success of B.I.P. Picture

"SLEEPLESS NIGHTS"

Hard-boiled New York City is praising a British musical picture in no uncertain terms. The B.I.P. comedy, "Sleepless Nights," starring Stanley Lupino and Polly Walker, running at the Rialto, has had a reception which augurs well for the film's success throughout the United States.

The New York Press, notoriously hard to please where films are concerned, have been very agreeably surprised by this Elstree product. Here are extracts from the leading papers:—

The *New York Times*, on July 22, said: "'Sleepless Nights' . . . soon proved itself to be the most genuinely amusing picture that came out of the British studios . . . the direction creates an infectious mood of abandon and good humour. The expertness of its timing, a quality rare enough in musical pictures, is responsible for an admirable blending of humour and lyric grace."

The final hallmark of approval is set by the verdict of the *Film Daily*, July 22, which says: "Sprightly British musical farce, is very amusing, tuneful and attractively produced. This production unfurls itself at a lively gait. Mixing comedy action with an amusing romance, all carried along in a rhythmic sweep against an elegant background. Direction: Lively. Photography: Fine."

Barbara, the charming little daughter of Ben Lyon and Bebe Daniels is seen here co-starring with her inseparable chums, "Mickey Mouse" and "Minnie Mouse"—two clever toys made by Deans

MUSIC HALL FOR FILMS

NORTHAMPTON CHANGE OVER

On Monday the New Theatre, Northampton, one of the best-known variety houses in the Midlands, reopened as a kinema.

In addition to the installation of kinematograph apparatus, structural alterations have been carried out and the house redecorated. A colour-scheme of blue and silver has been adopted, and in all parts of the building—the foyer, stairways and auditorium—the decorations strike an artistic and cheerful note.

B.T.P. talking apparatus has been installed. Brown and Henson, of Northampton, are the architects.

E. R. Rogers continues as manager of the New Theatre for the Northampton Theatre Syndicate, Ltd.

TWO RE-OPENINGS

Retford and Scunthorpe

The Picture House, Retford, was reopened on August Bank Holiday. During the short recess Cyril Getcliffe has had the kinema entirely redecorated, a most artistic scheme of redecoration being carried out by Kenneth Friese Greene, of 103-107, Queen Street, Sheffield.

Scunthorpe Reopening

The Majestic Super Kinema, Scunthorpe, which has been closed for renovation and redecoration, was reopened on August Bank Holiday. The new colour scheme, which is in light tints, has been artistically carried out by Kenneth Friese Greene, of 103-107, Queen Street, Sheffield.

ALL-MAINS SOUND-FILM TESTING MACHINES

SEND FOR FULL PARTICULARS

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LONDON, N.W.1.

'PHONE GULLIVER 8451-3

Scenes from DINNER AT EIGHT, M-G-M's latest multi-star picture, which will have its premiere at the Palace on September 6

"DINNER AT EIGHT" PREMIERE

M.G.M.'S ALL-STAR FILM FOR THE PALACE

BEFORE leaving for the South of France, where he is at present on vacation, Sam Eckman, Junr., managing director of M-G-M, signed a contract for the presentation of the new Metro-Goldwyn-Mayer all-star picture, "Dinner at Eight" at the Palace for an indefinite run, commencing September 6.

The selection of the Palace for the screening of this subject is particularly interesting as the stage version of "Dinner at Eight" had a long-run engagement here, and was playing to capacity right up to a few weeks ago. The screen version features practically every player of importance on the M-G-M list of stars, and has in the principal rôles such artistes as Marie Dressler, Wallace Beery, Jean Harlow, John Barrymore, Lionel Barrymore, Lee Tracy, Edmund Lowe, Madge Evans, Karen Morley, Billie Burke, Phillips Holmes, Jean Hersholt, May Robson, Louise Closser Hale, and a host of equally well-known names.

A Money Maker

American Press reports are particularly enthusiastic regarding this subject. The *Hollywood Herald*, in its review, stated:—

"Undoubtedly this will be a box-office sensation. It has one of the greatest casts ever put into a single feature production. It will entertain because the players have a chance to give excellent performance, without too much conflict between any of the stars at any one time.

"This first David Selznick production for M-G-M starts him off with an attraction that will undoubtedly do tremendous business, and since the definite purpose of making pictures is to make money, then this is surely a great success."

Metro-Goldwyn-Mayer is planning a big advertising campaign in connection with the Palace showing of their new super—a campaign that will be worthy of the big names included in the cast. One of the big social events of last season was the opening of "Grand Hotel" at the Palace, and the opening night of "Dinner at Eight" promises to be an even more brilliant affair, for already there have been numberless inquiries as to when and where the picture is to be presented.

Intriguing Theme

The story of "Dinner at Eight" tells how a number of people meet for dinner and of the drama and tragedy taking place in their lives. Wallace Beery and Jean Harlow appear as man and wife—a newly-rich couple. Jean Harlow is in love with a doctor, played by Edmund Lowe. Karen Morley is the doctor's long-suffering wife. Much of the comedy is provided by Marie Dressler as the one-time theatre star and gold-digger. John Barrymore has an unusual rôle as a screen idol whose day is ended as a result of the talkies; Lee Tracy is his agent, and Madge Evans appears as a young girl infatuated with the one-time picture star. Lionel Barrymore is a shipowner whose old-fashioned methods nearly ruin his business, and Billy Burke appears as his fluffy, empty-headed wife.

The picture was made under the direction of George Cukor, who makes his bow as a Metro-Goldwyn-Mayer director with this film. The stage play by George S. Kaufman and Edna Ferber was adapted to the screen by Frances Marion and Herman J. Mankiewicz, with additional dialogue by Donald Ogden Stuart.

UNIVERSAL BUY LONDON PLAY SUCCESS

Originally produced at the Prince o' Wales Theatre, London, Harry Graham's long-run play success, "By Candlelight," has been purchased by Universal for production and release in 1934.

RADIO TIES-UP WITH SELFRIDGES

CULBERTSON'S TOPICAL SHORTS

A QUICK cash-in on the publicity and controversy around the Culbertson Bridge matches has been made by Radio Pictures and the Empire Theatre, Leicester Square, W., in conjunction with Selfridges, where the International Bridge Championship match was played.

Opening on Friday last with "Murder at the Bridge Table," the Empire is showing the Culbertson two-reelers, "My Bridge Experiences," weekly, and at Selfridge's a departmental display is being made of the various Culbertson books, Bridge accessories, etc., tied in with stills and announcements of the films and facilities for booking seats on the spot.

The third angle of this tie-up is a Bridge Inquiry Bureau, which Selfridge's are running in the café-lounge of the Empire. This will be in charge of Miss Eastwood, a well-known Bridge expert, who will answer all questions relating to Bridge problems. At this bureau the table at which the international match was played will be in use. It bears the autographs of the members of both teams, and will be furnished with the curious chromium steel chairs about which there was so much argument when the match opened.

Spot-lit directional announcements to the bureau are being placed on either side of the Empire vestibule, by the café-lounge entrance, and by the stalls chocolate kiosk.

As there are Culbertson teachers all over the country, exhibitors might make a note of the possible adaptation of this stunt. They can get a list of the Culbertson teachers from Radio's publicity department.

"THE REBEL"

ATTRACTS QUEUES IN HEAT WAVE

Scenes of extraordinary enthusiasm marked the return to the screen of Vilma Banky, the beautiful young Hungarian, who makes her talkie debut in Universal's "The Rebel," which opened at the Regal Theatre, W., on Friday, together with Victor McLaglen's "Laughing at Life," another Universal offering.

The public opening took place at mid-day, while all London was sweltering in boiling sunshine, yet, despite such conditions, large queues had formed well before opening time, it is stated from the theatre, and the house was almost packed out before the start of the programme. Queues were also the order of the day in the heat of Saturday, Sunday and Monday.

RESIGNATION FROM CHARITIES COMMITTEE

Ald. Robert Beresford, chairman of the North Staffs branch and a prominent exhibitor in Newcastle (Staffs), announced at the annual meeting of the Newcastle Mayor's Charities Committee that, after careful consideration, he had decided to relinquish the position as chairman of the committee, which he has held for six years.

H. Cotton (who is vice-chairman of the North Staffs branch of the C.E.A.) was appointed chairman.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing August 14

London

Astoria.—"The Woman Accused" and "Luxury Liner" (Paramount).

Dominion. — "Central Airport (First National) and "The Phantom Broadcast" (Pathé).

Davis (Croydon).—"State Fair" and "It's Great Stuff" (Fox).

Empire.—"Storm at Daybreak" (M-G-M) and "I'll Stick to You" (W. and F.).

Marble Arch Pavilion. — "Cavalcade" (Fox).

New Gallery.—"I Lived With You" (W. and F.).

New Victoria.—"Central Airport" (First National) and "The Woman Accused" (Paramount).

Regal.—"The Rebel (Universal).

Stoll.—"No Man of Her Own" (Paramount) and "King of the Ritz" (Gaumont-Ideal).

Tivoli.—Falling For You" (W. and F.).

New Savoy.—"Lucky Number" and "Officer 13" (Gaumont).

Regal.—"So This is Africa" and "Soldiers of the Storm" (Radio).

Regent.—"Warrior's Husband" (Fox).

The Picture House.—"A Lady's Profession" (Paramount) and "The Constant Woman" (Gaumont).

Birmingham

Forum.—"King's Vacation" (Warner) and "Timbuctoo" (Wardour).

Futurist.—"Luxury Liner" and "The Crime of the Century" (Paramount).

Gaumont Palace. — "White Sister" (M-G-M).

Scala.—"Cohens and Kellys in Trouble" (Universal).

West End.—"Pilgrimage" (Fox) and "Officer 13" (Ideal).

Bradford

Empire.—"Money for Speed" (U.A.) and "Circus of Sin" (Wardour).

Morley Street.—"That's My Wife" (British Lion) and "Trailing North" (Pathé).

Regent.—"Invisible Power" (U.A.).

Theatre Royal.—"Up for the Derby" (W. and F.).

Bristol

Empire.—"Leave it to Me" (Wardour) and "Happy Days are Here Again" (M-G-M).

Hippodrome.—"The Past of Mary Holmes" (Radio) and "Cleaning Up" (British Lion).

King's.—"Private Jones" (Universal) and "Girl Missing" (Warner).

New Palace.—"Zoo in Budapest" (Fox) and "Lucky Number" (Gaumont-Ideal).

Regent.—"State Fair" (Fox) and "Money For Speed" (U.A.).

Stoll.—Mon.: "The King's Cup" (W. and F.) and "Penguin Pool Mystery" (Radio); Thurs.: "Hello, Everybody" (Paramount) and "When Strangers Marry" (U.A.).

Triangle.—"Leave it to Me" (Wardour) and "Happy Days are Here Again" (M-G-M).

Whiteladies.—"Private Jones" (Universal) and "Girl Missing" (Warner).

Cardiff

Capitol.—"Counsel's Opinion" (Paramount).

Empire.—"King of the Ritz" (Gaumont-Ideal).

New Theatre.—"Legion of the Lost" (Wardour).

Park Hall.—"Men Must Fight" (M-G-M).

Pavilion.—"Air Hostess" and "The Shadow" (Universal).

Queen's.—"Girl Missing" (Warner) and "Speed Brent Wins" (Pathé).

Edinburgh

Caley.—"Leave it to Me" (Wardour) and "The Green Goddess" (Warner).

New Picture House.—"The Zoo in Budapest" (Fox) and "Money for Speed" (U.A.).

New Victoria.—"The Zoo in Budapest" (Fox) and "Money for Speed" (U.A.).

Palace.—"Romance" (M-G-M) and "The Public Be Hanged" (P.D.C.).

Playhouse.—"To-day We Live" (M-G-M).

Rutland.—"Luxury Liner" (Paramount) and "Slightly Married" (Butcher).

St. Andrew Square.—"Luxury Liner" (Paramount) and "Slightly Married" (Butcher).

Synod Hall.—"Their Night Out" and "Morgenrot" (Wardour).

Glasgow

Coliseum.—"So This is Africa" and "Soldiers of the Storm" (Radio).

Cranston's. — "The King's Vacation" (Warner) and "The Death Kiss" (Gaumont).

Green's Playhouse.—"Hello, Everybody" and "Under the Tonto Rim" (Paramount).

La Scala.—"The Cohens and Kellys in Trouble" (Universal).

Liverpool

Forum.—"Night of the Garter" (U.A.).

Futurist.—"King of Jazz" (Universal).

Palais de Luxe.—"King of the Ritz" (Gaumont-Ideal).

Prince of Wales.—"Road to [illegible]" (J. Stranker).

Rialto.—"Men Must Fight" (M-G-M).

Royal Hippodrome.—"To-day We Live" (M-G-M) and "Uptown New York" (Gaumont-Ideal).

Scala.—"Moonlight Madness" (U.A.).

Trocadero.—"State Fair" (Fox) and "Little Orphan Annie" (Radio).

Manchester

Deansgate.—"The Cohens and Kellys in Africa" (Universal).

Gaiety.—"Parole Girl" (U.A.) and "Timbuctoo" (Wardour).

Market Street.—"The White Sister" (M-G-M).

Oxford Street.—"The White Sister" (M-G-M).

Piccadilly.—"F.P.1" (W. and F.).

Paramount.—"The Woman Accused" (Paramount).

Regal.—"State Fair" (Fox).

Theatre Royal.—"Hawleys of High Street" (Wardour) and "When Strangers Marry" (U.A.).

Sheffield

Albert Hall.—"A Night in Cairo" (M-G-M) and "Uptown New York" (Gaumont-Ideal).

Central P.H.—"Past of Mary Holmes" and "Cheyenne Kid" (Radio).

Cinema House.—"Million Dollar Scandal" and "Hello, Everybody" (Paramount).

Electra Palace.—Mon.: "Beneath the Sea" and "Strange Adventure" (P.D.C.); Thurs.: "Man from Toronto" (Ideal).

Hippodrome.—"Child of Manhattan" and "Air Hostess" (U.A.).

Regent P.H.—"State Fair" (Fox).

Union Street.—"Speed Demon" and "Forbidden Trail" (U.A.).

WELSH REOPENINGS

SWANSEA'S HOLIDAY PUSH

The advent of August month has witnessed reopenings in the Swansea area of several kinemas, which have been closed for alteration, renovation and overhaul.

At Ystradgynlais, the Astoria, seating 650 people, has been reopened after several months closure, following its acquirement by West of England Cinemas, Ltd., who own a number of houses in South Wales. The architect for the alterations was Howard Williams, Cardiff, and the work was carried out by Messrs. North and Sons, Cardiff and Swansea, who built the Plaza at Swansea.

The official opening of the Astoria by its new owners was made by Col. F. R. A. D. Gough, J.P., of Ystalyfera, near Swansea. The manager is H. J. Castle.

Moss Redecoration

At Swansea Empire, a Moss house, wired for talkies, a new decorative colour scheme in gold, pink and mauve—for ceiling and front—and old gold stucco—for walls has been introduced. The frontage is to be floodlit and new lighting arrangements have been made throughout. The manager is E. E. Bricknell.

The Grand Theatre, Swansea, converted to a kinema, has also been opened. Howard Williams was the architect in this case too. The work has included redesign of the balcony, installation of Neon lighting and reseating throughout.

The programme will include pictures and variety, and it is understood that occasionally plays will be presented if a stage play licence is obtained. So far, the Swansea Council, owing to the fact that such a licence carries with it permission to open the bar, have persistently refused it. The application for the licence has been adjourned by the Council for consideration later.

James Scott, well known as an amusements and kinema proprietor at Southend-on-Sea, is the new lessee of the Grand and the sole managing director. The house manager is F. O. Conquest.

Anita Page and Allan Dinehart in I HAVE LIVED, to be Trade shown by Gaumont-Ideal on Tuesday, August 22

KINE
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The Observation Window

Standardising the Console

The New Dunning Process

A Lighting Demonstration Bureau

FOR some time there has been an agitation on foot for the standardisation of the British organ console, and I understand that a conference is to take place later in the year to discuss this problem. Individual preferences in console lay-out frequently based on suggestions made by the local church organist, have led to some weird placings of tabs and stops.

THE difficulty arises when a deputy takes the place of the regular organist. He has to accustom himself to the new layout, and is frequently at sea for the first few days, and is thus unable to do justice to himself, to the organ, or to the management which has engaged him. The sooner we settle down to a standardised console the better.

THE Dunning Process Co., Inc., of Hollywood, whose studio background process is so well known has applied its technical resources to the problem of 16 mm. motion picture prints in colour. The system is a two-colour subtractive one, and a library of coloured subjects is being built up for release in the States.

FILMS may be run on any 16 mm. projector without filters or attachments of any kind. The film itself carries the colour, and owing to the bright transparency there is little or no illumination loss. A number of colour prints may be made from a single negative

I MEANT to mention a week ago the death of M. Clement Maurice, one of the French pioneers of kinematography. He was a great friend of the Lumiere brothers, and it was he who organised on December 28, 1895, the first show of a kinema film in the Grand Café in Paris. His sons, Georges and Leopold Maurice, are still associated with French kinematography.

AN ingenious method of overcoming the lack of space in the talkie theatre at the recent Advertising Exhibition at Olympia was employed by Western Electric. Two screens were used, one at each end of the stand, and with its own projectors, arrangements being made for rear projection. Limits of space prevented a direct throw on to the screen, and the projectors were arranged so that the beam struck a mirror and was deflected at right angles and so reached the screen. The result was a very effective picture.

AN attractively designed booklet with a cover in black and gold gives particulars of the reorganisation and redecoration of the Lighting Service Bureau of the Electric Lamp Manufacturers' Association. A copy is available upon application from readers of the *Kine.*, addressed to the Lighting Service Bureau, 2, Savoy Hill, W.C.2.

SINCE the removal of the B.B.C. from Savoy Hill, the E.L.M.A. has taken advantage of the extra space available, and attractive models of street, shop and corridor lighting, together with architectural treatment by light are features of the new premises.

ALTHOUGH there is no considerable lessening of the production of coloured shorts, the employment of colour in feature length pictures seems to have been abandoned by all the major producing companies of America. According to a Hollywood inquiry, only one feature length subject will be made during the 1933-4 season.

J. BENSON.

STRIP LIGHTING

LIVERPOOL KINEMAS' ADOPTION OF NEON ILLUMINATION

Strip lighting for the accentuation of architectural features of places of amusement has become the vogue, and, apart from its natural beauty, it has an advertising value far greater than the more orthodox forms of external illumination.

When a kinema can be picked out from a mass of other buildings, by its frontage being surrounded in coloured Neon lighting, it has an identity, and at once becomes a talking point.

The fashion at Liverpool was set by the Forum, in Lime Street, and then other theatres followed suit. Not long ago the Palais de Luxe was fitted with several hundred feet of Neon tubing, and now, we understand, an extensive scheme is under consideration for the Scala and Futurist kinemas on the other side of Lime Street.

Application has been made by the managements of these theatres for permission to fix Neon strip lighting to the front main wall of the building and to the frieze of the projecting verandah roof. Sanction has been given by the Corporation Health Committee for the tubing to project beyond the building line, subject to the usual restrictions. The proposal to fix a Neon sign on the verandah roof of each kinema, so as to project beyond the building line, was declined.

TELEVISION PROGRESS

UTILISING THE PROJECTOR LAMP

The New Jenkins Method

ONE of the problems which has long dogged experimenters in television processes is the difficulty of discovering a really efficient light source which would react instantaneously to the fluctuations of incoming current, and yet have sufficient power to project the image on to a large screen.

Among the most promising of the methods at present in use for effecting this is that invented by C. Francis Jenkins, whose scanning method dispenses with the Neon tube which attracted so many inventors, and uses as a source of illumination the arc lamp of the ordinary projector.

Electrical Transparency

Mr. Jenkins' system has as its important centre a small glass plate on which the actual moving scene being broadcast is created. This plate is covered on one side with a fine wire mesh impregnated with an electro-sensitive substance which renders the glass, normally opaque, transparent when an electric current is passed through it.

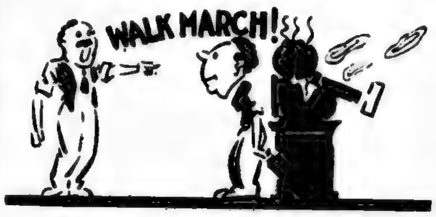
A scanning disc is used to provide the electrical disturbance necessary to render the plate transparent. This disc is made of clear glass with 60 fine wires radiating out from the centre like spokes from a wheel, each wire terminating in a tiny brush. These brushes are arranged in a spiral curve, similar to the holes in the metal scanning disc of the conventional television system.

Each brush is spaced from the next by a distance equal to the width of the chemically coated glass plate. Then, while the disc makes a single revolution, the sixty terminals sweep the plate one after the other, with sixty slightly curved parallel lines, each a short distance apart, until the plate is covered from top to bottom. The speed of the scanning disc is synchronised with the transmitter at the broadcasting station.

The chemical coating on the plate, under the influence of the electric current from the passing wire terminal of the disc, becomes transparent in a varying amount, according to the intensity of the incoming radio signals. With these 60 brushes sweeping the plate 15 times a second, the speed of the disc, a moving picture corresponding to the scene at the transmitter is built up.

The light passed through the changing transparency of the control plate is projected upon the theatre screen just like any moving picture.

THE RECOIL



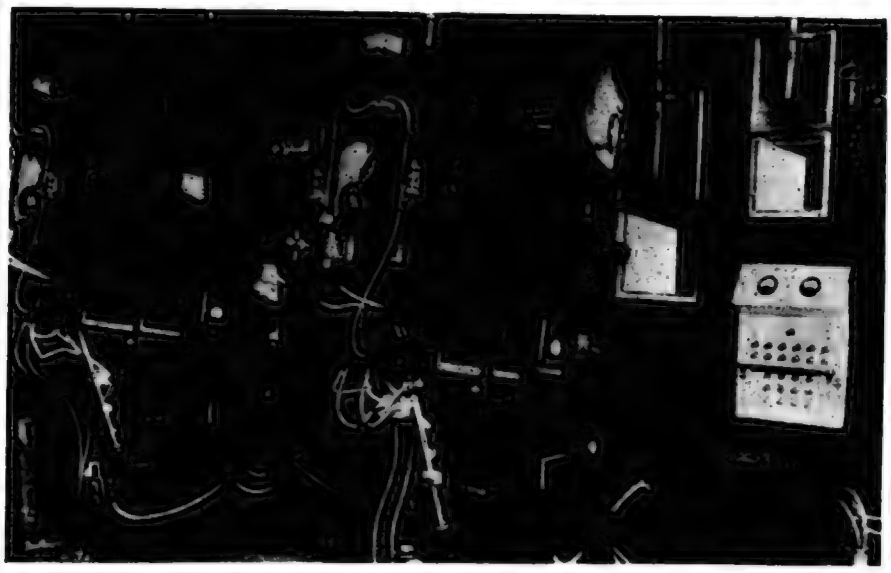
He was an exhibitor who could never forget that the war found him in command of troops (temporary). Continually he was writing notes to the staff which invariably contained "for your attention and necessary action."

One day the following screed reached him from the box:—

"To Commanding Officer from O.C. Battery—

"No. 1 gun out of action a a a. Ammunition box fired a a a. So is the gunner a a a. Time 15.40 hours."

THIS WEEK'S PROJECTION ROOM



This projection room of the Granada, Hove, the new Mistlin and Lee theatre which was opened on July 24, is fitted with Kalee projectors

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A NEW ERA
DAWNS FOR SHOWMEN
Over 10,000 Patterns of Coloured Light
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◆

Answers to Correspondents

What is a Decibel?

G. A. P. (Westgate-on-Sea) asks to be informed regarding the meaning of the term decibel as applied to sound intensities.

Reply:

In the measurement of sound intensities we have no fixed standards such as the inch or pound; to understand the derivation of the term used, it is necessary to delve into the mysteries of logarithms.

A little elementary arithmetic shows that $1 \times 10 = 10$; $1 \times 10 \times 10 = 1 \times 10^2 = 100$; $1 \times 10^3 = 1{,}000$. The exponentials 2 and 3 are known as logarithms; the first calculation can be differently expressed as $\log_{10} 10 = 1$; the second as $\log_{10} 100 = 2$; and the third as $\log_{10} 1{,}000 = 3$. There is thus a difference of 1 between the logarithms of 10 and 100 or 100 and 1,000. This difference is known as a bel; the usual measurement of sound is a decibel (db.), which is one-tenth of a bel, and, as mentioned, is also known as a transmission unit; ½db. is about 11 per cent. increase, which is the least that the ear can detect; 3db. is about 100 per cent. increase.

It will be seen that the use of decibels is really equivalent to saying that one sum of money is so much per cent. more than another, and not so many pounds, shillings and pence. This is how the ear actually judges sound, so that the system is orally correct.

The use of decibels is not confined to sound. If an amplifier magnifies its input by 100 times, it is said to have a gain of 20db. (*i.e.*, $\log_{10} 100 = 2$ bels $= 20$db.). The zero from which sound intensities are measured is the least sound that is audible, or the threshold of audibility.

EXIDE PICTURE SUPPLEMENT

With the summer number of the "Chloride Chronicle" a pictorial supplement is being published, making a record of the Exide Service Convention at Torquay at the end of June. The photographs are admirably reproduced, and the Exide publicity department will send one free to any readers who care to apply.

KIDDIES TOUR FINSBURY ASTORIA

A PEEP BEHIND THE SCENES

THE idea of a parent taking a child to a kinema is not new, but for a child to take a parent is quite another matter.

On Saturday, July 29, at the invitation of Paramount-Astoria Theatres, over one hundred children took the same number of their adult relatives on an instructional tour "behind the scenes" of the Finsbury Park Astoria. The tour was arranged by "Uncle Dick," of the *North London Recorder*, the local paper circulating in the North London districts, in conjunction with E. L. Dimmock, the manager of the Astoria, and the event was so successful that further tours are being arranged.

The little "Recorderites," members of the Club of the *North London Recorder*, had the time of their lives. They were shown how the organ was operated, and were allowed to play it themselves; they worked the 40-ton fireproof curtain to see how easy it was to raise and lower; they were let into the secrets of the wonderful stars and cloud effects on the auditorium ceiling; they took over the projection apparatus; were taken into the air purifying rooms—in fact, they were shown everything that goes to make up the ultra-modern kinema.

After the tour, Mr. Dimmock and his assistant, Mr. MacLean, invited the whole party to stop for the first show.

Prizes of 5s., 3s. and 2s. are now to be given by the *Recorder* for the best essays on the visit.

Other newspaper "uncles" and kinemas should follow suit. Nobody talks like children, and when they think they have been let into secrets, the amount of talk is multiplied, and that makes for excellent publicity.

JUNGLE SETTING
For "Call Her Savage"

"Call Her Savage" (Fox) proved another medium for an effective window display by Bob Gudgeon and Harry Blent at the Grand, Kidderminster, when they played up to the "savage" angle, and excited curiosity and improved attendances.

The background chosen was the woodland scene, with the backcloth and sidepieces depicting trees, with cut-outs of various limbs of trees stretching across the foreground. Hanging from the right-hand side was a huge gorilla, with another, also a cut-out, on the opposite side. In the centre was Clara Bow.

Around the sides of the window were captions, such as "She's back. Greater than ever." "Waiting to be tamed—Clara Bow as never before revealed"; whilst across the top was "The New Clara Bow," with the title of the film and day matter at the foot. Green lighting heightened the effect, with a flasher picking out the star's features.

ACTING THE PART
Bradford's Prison Fugitive

An out-of-work actor taking the part of a convict was the principal attraction in the exploitation of "I Am a Fugitive" (Warner) by Nat Farmer and F. Fairleigh, at the Regent and Savoy Cinemas, Bradford, which ran the film concurrently.

An excellent make-up, combined with realistic acting, made the man a much-looked-at figure about the city. He visited most of the principal rendezvous in the city, in addition to touring the main streets.

BRADFORD TEASER
Puts Over "Goldie Gets Along"

Nat Farmer, of the Regent, Bradford, who has just become a member of the *Kine.* Company of Showmen, had a good teaser poster outside his theatre last week in connection with the film "Goldie Gets Along" (Radio).

Another house in the town was putting over a film star contest and taking advantage of the theme of the Regent film. Farmer put a double crown on a board in the centre of his entrance stairs, asking the public to go and see what happened to a girl who entered a film contest. A clever little stunt which undoubtedly raised curiosity with resultant increase in box-office receipts.

A GUARDS PARADE

A parade of "Grenadier Guards" was the best feature of Manager Clarke's exploitation of "Soldiers of the King" (W. and F.) at the Adelphi, Attercliffe, Sheffield. Daily parades in full uniform through the principal streets attracted crowds of interested sightseers. A good billposting campaign, including artistic large handwritten posters, was another feature of a boost which included many angles of exploitation.

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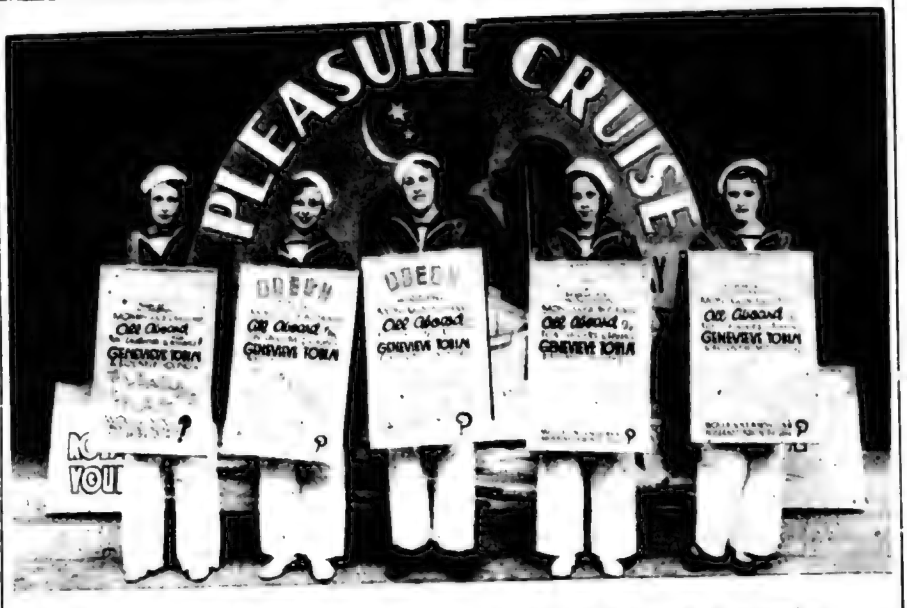

Sailor girls from the Odeon, Kingston, created an enormous amount of interest as they toured the town with boards advertising PLEASURE CRUISE (Fox)

HULL'S "RAIN" WARNING

Tie-up With Telemac Brings Big Business

WILFRED J. FISHLEIGH, of the Rialto, Hull, secured good publicity for his hall with a number of smart tie-ups in connection with his screening of "Rain" (U.A.).

With the aid of Messrs. Gillett's and Neville's, two of the leading outfitters of the town, he staged effective window displays, which linked up the film with "Telemacs" raincoats.

In the window of Gillett's were placed stills, cut-outs, showcards and cut-out lettering announcing the play date of the film and the theatre title, together with the warning notice, which read: "Patrons to the Rialto Cinema should be prepared for 'Rain' when visiting the theatre during the week. Buy your Telemac here and be prepared for all times."

At Neville's a window setting was also arranged, with an additional board jutting out from the building: "'Rain' is at the Rialto, get your Telemac here and be prepared for the emergency of wet weather."

An elaborate setting, representing a scene from the film, formed the background of the display in each case, and, as both shops were opposite traffic signal stops, considerable attention was attracted. It is interesting to note that not a penny was spent by the theatre, the whole of the costs being borne by Telemac.

REFRESHING PUBLICITY
For "What! No Beer?"

William Bell, manager of the Aston Cross Picture House, Birmingham, arranged a smart stunt with Ansell's Brewery for his screening of "What! No Beer?" (M-G-M). On the front of his house he arranged a large selection of barrels, on which was the announcement: "'What! No Beer?' Well, see the picture at the Aston Cross Picture House, then quench your thirst with Ansell's."

Supporting this was a series of double-crowns in all their houses in the area. These carried the announcement: "'What! No Beer?' Well, when you have seen 'What! No Beer?' with Buster Keaton, at the Aston Cross Picture House, call here and refresh yourself with Birmingham's best beer. Anstell's."

OLD KING SOL AGAIN
Business Asset this Time

Excellent results were secured by P. F. Inkester, manager of the Ritz, Bordesley Green East, Birmingham, in connection with "Letting in the Sunshine" (Wardour) through a window setting arranged at a local cycle store.

On one side of the set was a life-size figure on a cycle, and opposite him a man sitting on top of a ladder. The face of this cut-out was replaced with a large imitation of King Sol's smiling dial. Behind it was fitted a small fan having yellow ribbon, which blew out from the side of the sun's face toward the cyclist.

A set of showcards announcing the film title, the time of showing and the kinema completed the setting.

During the evening a small floodlight of yellow gave a realistic sunshine effect to the display.

CARNIVAL BOOST
For Films at Darlington

In conjunction with two local stores, F. M. Goodman, of the Court, Darlington, advertised the films "If I had a Million" (Paramount) and "The Man from Toronto" (Gaumont-Ideal) by means of a man and woman dressed as bride and bridegroom. These two in a car took part in the Darlington Carnival.

The car was decorated with ribbons and banners with the following slogans, "If I Had a Million I would Shop at Binns, Marry the Man from Toronto, Obtain My New Car from Sherwood Bros."

NO WAITING FOR PRESTON PATRONS

Preston's new traffic system in the main street led to "No Waiting Here" notices being painted on the footpaths at intervals. Two of these fell on either side of the Theatre Royal, which was an opportunity Manager R. Barrie could not resist. Within an hour placards outside the theatre announced: "No waiting necessary, advance booking office open from 10.30. . . ."

Smart work, Mr. Barrie.

ON CRUISE AT KINGSTON

Odeon's Sailor Girls

A NOVEL method of advertising was adopted by E. C. Colman, of the Odeon, Kingston-on-Thames, in connection with his screening of "Pleasure Cruise" (Fox). In addition to a large cut-out front-of-house display, he employed five girls dressed in American sailors' uniform to parade the principal streets of the town, carrying three-ply sandwich boards painted in art colours with name of the feature in raised cut-out letters. The parade created an enormous amount of attention in Kingston and was definitely instrumental in "beating the weather."

"PRIVATE JONES"
Invitation to Ex-Servicemen

"Were you a Private Jones?" Under this heading the Regent, Becontree, obtained fine newspaper space in connection with their presentation of Universal's brilliant Lee Tracy war comedy, "Private Jones."

The newspaper stories carried an invitation to every ex-Private Jones who served in the war to present the necessary credentials at the theatre's box-office and obtain complimentary tickets to see the film.

F. Graves' display at the Playhouse, Bury St. Edmunds, for THE MUMMY (Universal)

A simple exploitation idea which resulted in plenty of interest in the film, and excellent business during the run.

This is birthday week at the Beaufort Cinema, Birmingham, and to celebrate the occasion, Manager F. J. Studd is running an all-British programme and distributing 2,000 souvenirs.

SHOE STORES JOIN IN BOOST

J. WALKER'S BIG BAG OF TIE-UPS

J. WALKER, assistant to M. Gold, manager of the Forum Theatre, Birmingham, arranged a number of attractive displays to publicise the house during his chief's vacation.

For the screening of "Topaze" and "Sailor, be Good," two Radio pictures, eleven window settings were created in various parts of the city. The most important of these was at the N. B. Shoe Emporium, where a display of the latest evening shoe wear for ladies was arranged with artistic announcement boards: "See John Barrymore in 'Topaze,' bubbling with sparkling wit, at the Forum Theatre, then see the N. B. Shoe shops sparkling with bargains that will gladden your heart," supported with artistic stills, etc.

For "Sailor, be Good" similar displays were arranged, with announcements tying up shoe bargains with Jack Oakie. The showcards read: "Sailor, be good to the ladies, see that they obtain their shoe bargains at the N. B. special bargain display."

To stimulate interest in "Hawleys of High Street," house front, foyer and window settings were used. For the window settings the co-operation of local stores was secured and displays of gowns and special articles, with coloured stills and showcards were arranged.

In the foyer was arranged a backcloth depicting a street scene, with a number of cut-outs of Leslie Fuller. On the glass panels of the entrance doors were large artist-head impressions of Fuller and wording: "See 'Hawleys of High Street' for a real good laugh."

INVITATION TO ROBINSONS
To See Namesake

Albert Rockett, manager of the Astoria Cinema, Aston, Birmingham, went all out in this exploitation in connection with the screening of "Silver Dollar" (First National), using the front-of-house, the telephone, post, and newspaper vendors to this end. On the front of house were arranged a number of large cut-outs of Edward G. Robinson, together with a series of 8-ft. replicas of silver dollars, with the head of E. G. Robinson and black milled edges.

To every Robinson in the district a letter was sent through the post inviting them to see their namesake in this picture, whilst well-known notabilities having Robinson for a surname received invitations by telephone.

To further popularise the picture, the district was posted with *Evening News* contents bills mentioning the silver standard, a number of which were also used by local newsboys, whilst shop window tie-ups with jewellers were also in evidence.

COPIES OF CHEQUE-BOOK
Distributed in Carnival

W. Walker obtained valuable publicity with a lorry display entered in the Brentwood Carnival for the presentation of "If I Had a Million" (Paramount) at the Palace and "Grand Hotel" (M-G-M) at the Parade.

The display consisted of a cut-out of a tramp sitting in an easy chair, with food and drink on each side. At the feet of the tramp was a pile of throwaways in the form of cheque-books, which were distributed along the route of the procession. Above the display a banner announced, "'If I Had a Million,' I'd live at a 'Grand Hotel.'"

CASTLEFORD CONVICTS
Create Curiosity

Good business, in spite of warm weather, rewarded R. G. Warner's exploitation for "I Am a Fugitive" at the Albion Super Cinema, Castleford.

Two convicts chained together, with a warder, paraded the town and outlying districts distributing handbills.

A display of cut-outs and posters was arranged in the lobby, and a cut-out head of Paul Muni, with illuminated eyes, hung in the centre of a new sign on the front of the kinema.

LOOKING ON THE BRIGHT SIDE
GRACIE FIELDS

The Picture Palace, Newtongrange, juvenile choir trained by manager J. R. Bernard, played an important part in his publicity for LOOKING ON THE BRIGHT SIDE (Radio)

THE NAUTICAL NOTE IN PICTURE PRESENTATION

Vestibule as Liner's Deck

BRISTOL SHOWMAN'S CLEVER TRANSFORMATION

WHEN showing "Pleasure Cruise" (Fox) at the Regent, Bristol, H. V. Davids made an attractive display by transforming the large vestibule of the theatre into a liner's deck. For this he secured the co-operation of the Cunard Company, who loaned him a quantity of steamer equipment.

When taking their tickets patrons had to pass behind a ship's rail to reach the pay-box, while over the steps leading to the balcony was a notice, "Embark here for 'Pleasure Cruise.'" The entrance to the café bore a notice, "Landing Stage," and the exits were marked, "Disembarkation Only This Way."

The right hand wall of the vestibule was hidden by a large poster of an expanse of blue sea, with a liner in the distance, and palms and trees in the foreground. Before this was placed a ship's long deck rail, the effect obtained being that one appeared to be gazing from the side of a ship across a tropic sea.

On the opposite side of the vestibule the chocolate stall was concealed by a large cut-out of three red funnels of a liner. Deck chairs, lifebuoys, and other ship's equipment were placed about the vestibule. Below the canopy outside the theatre, at a right angle to the entrance, a board was suspended with the words "'Pleasure Cruise' Starts At," and below was the hour the picture was showing. This was changed by the doorman each time the picture was due on the screen.

Mr. Davids gave the finishing touch to the scheme by dressing his staff in keeping, the male members being in sailors' uniforms and the usherettes attired in beach pyjamas.

The display attracted a good deal of attention, and Mr. Davids secured some good newspaper publicity, as the local papers published descriptions and photographs of the vestibule and staff.

The Cunard company also loaned a large model of their liner, the *Lancastria*, for display in the lounge, and their house flag, which flew from the flagstaff above the theatre during the week of the run.

BRUM PUBLICITY

Eric Forgham Gets His Teeth Into it

A showman with plenty of ideas is Eric Forgham, of the Gaiety, Birmingham. Each week he claims the attention of the public with some clever advertising and smart showmanship.

Last week, for the screening of "Letting in the Sunshine" (Wardour) he arranged an attractive window setting in Woolworth's, having as a centrepiece a cut-out of Albert Burdon acting as a window cleaner on a ladder, whilst around this was a special display of cleaning and decorating materials, together with a selection of stills from the film and announcements tying-up the Gaiety programmes and the Woolworth value for money goods.

This was further supported with the presentation to patrons of twelve gross of samples of Maclean's toothpaste, which carried seals, with the following wording: "Remove the film from your teeth with Maclean's and you will be 'Letting in the Sunshine.' Don't miss Albert Burdon in 'Letting in the Sunshine' at the Gaiety on Monday next, for three days."

An excellent shop window tie-up for VIENNESE WALTZ (Wardour), which opened at the New Rink Kinema, Oxford

To set people talking about "Ladies They Talk About," E. Forgham arranged a tie-up with Perk's gown establishment for a special fashion display, in which was included announcements tieing-up the display with the Gaiety theatre. Another tie-up was with Calverts, who supplied a quantity of their new "Antikay" toothpaste. This was supplied to the patrons in neat envelopes, bearing the announcement: "'Ladies They Talk About' brighten their smiles with Calverts 'Antikay' toothpaste. Don't miss Barbara Stanwyck in 'Ladies They Talk About' at the Gaiety, Thursday, August 10, for three days."

CUNARD
CRUISES
CUNARD
CRUISES
CUNARD

H. V. Davids, of the Regent, Bristol, made a creditable show in his vestibule for PLEASURE CRUISE (Fox) by converting it into a liner's deck (see Col. 1)

PATTER PROLOGUE

Introduces "Josser" at Burton

A NOVEL form of presentation was adopted by W. J. Gray, of the Opera House, Burton-on-Trent, which is printed here in case some of its features should appeal to Mr. Gray's brother-showmen.

The stage setting was that of a battleship's barbette in outline with two large guns. Blue front lights were used.

Open up to nautical selection (non-sync., organ or orchestra).

Scene: Three sailors seated on deck, playing cards (one card used for "prompting" in case lines are forgotten).

First sailor: "I'm fed up. Nothing ever happens on this ship."

Second sailor: "Why grumble? I sing in my hammock every morning."

Third sailor: "Umph. I know what you sing."

Voice, non-sync., organ or orchestra: "Oh, I have sighed to rest me."

First Sailor: "You can't swear or do anything, but there's one thing they can't stop."

Voice, or, etc.: "Drinking . . . Drinking . . . Drinking."

Second sailor: "It's so long since I could afford beer. I forget what it tastes like."

Voice, etc.: "'When Other Lips——.'"

Third sailor: I met a nice girl last night."

Voice: "'Do Not Trust Him, Gentle Lady.'"

First sailor: "Well, there's one thing I often say to my missus."

Voice: "'Darling, I Am Growing Old'; 'Silver Threads Amongst the Gold.'"

Third sailor: "When I go back, I always say to mine."

Voice: "'Daisy, Daisy, Give Me Your Answer Do.'"

Third sailor: "And what do you think she says to that?"

Voice "'I Wouldn't Leave My Little Wooden Hut for You.'"

First Sailor: "After three years in China, what do you think I found at home?"

Voice: "'Two Little Girls in Blue, Lad.'"

Second sailor: "I wish somebody with a bit of life in them would join up."

Third sailor: "I suppose you'd like to see Leslie Sarony swabbing decks."

A loud bugle call and all three sailors sit upright.

Voice (off-stage): "Hey, you sailors, guess what's happened?"

First sailor: "They've taken another penny off the beer!"

Voice: "No—o—o."

Second sailor: Are we having a rise in pay?"

Voice: "No—o—o."

Third sailor: "Is there another war on?"

Voice: "No—o—o."

All three sailors: "Then, what the . . ."

Voice: "Now then, no bad language. What do you think? 'Josser's Joined the Navy'!"

All three: "Not Jimmy Josser?"

Voice: "Jimmy Josser himself."

All three bolt off stage, or black-out effect.

Finale music:

"It's all right, it's all right now,
There's no need to worry any more."

Fade-out of music and straight into the film, "Josser Joins the Navy."

Simple prologues of this type can very often be "written up" and presented with a little original outlook, an hour's thought and local co-operation in the production.

The present vogue of simply rushing one film on after another after about two or three seconds' interval may race the clock, but it is not artistic or even effective entertainment presentation.

MIDLAND SHOWMEN'S IDEAS

"Kongo" at Kidderminster—Linking with the Legion—A Mummy Resurrected

The skill and ingenuity of Bob Gudgeon and Harry Blent was again displayed at Kidderminster, when the display window at the Grand contained two striking tableaux for the first and second half of last week respectively.

The forest angle was played upon for "Kongo" (M-G-M), for which a realistic forest effect was arranged with three cut-outs of Walter Huston seated in his wheel-chair, Lupe Velez and Virginia Bruce. The title was placed among the trees along the top, just over the stars' names and day matter, whilst at the sides appeared suitable captions. A ship of green lamps at the top heightened the forest gloom, and a red spot light picked out the cut outs.

"Paris" (F.N.) called for an entirely different angle, bright colours and jazz effects being harmonised. Against a futuristic background, with side-wings to match, an oval cut-out stood out clearly, its rainbow design being a choice setting for a series of sentences descriptive of the film. Each of these sentences was on a different layer of colour. The topmost layer had the title of the film in brilliant white glitter. On either side of this oval cut-out were still frames, so arranged that each still came in between a horizontal letter, which formed the title, in glitter. White spot lights at the four corners of the window picked out the salient points to advantage.

Legion as Guests

Albert A. Harrison, manager of the Delicia Cinema, Gosta Green, Birmingham, has ever an eye on topical and local events on which he may popularise his house. When the local branch of the British Legion had a special dedication service of their banner at the church nearby, Mr. Harrison invited the branch to use the front of his house for the purpose of taking the salute afterwards. This was readily accepted, and the management afterwards invited a number of Legion members to view the picture as their guests, which resulted altogether in record business, despite tropical weather conditions.

Birthday Greetings

Wilfred Briggs, manager of the Palace Theatre, Bordesley, Birmingham, is again using his special children's Saturday matinees to publicise the house and has now organised a scheme whereby each of the juvenile patrons received birthday greetings from Uncle Wilfred and the kinema on the happy day. Already he has well over 600 kiddies' birthdays registered in his diary.

As the result of this scheme many of the children's parents who have not previously attended this theatre are now patrons of the house.

It Comes to Life

Bernard Withers, manager of the Broadway Cinema, Birmingham, put over "The Mummy" (Universal) in grand style, and, as a result, did big business, despite the heat-wave. At a near-by radio store an attractive window display tying-up with Pertrix batteries was arranged. In the centre of the window was a replica of a mummy with a notice: "It comes to life," and on either side was a cut-out of Boris Karloff and large announcement cards giving details of the film, the cast and date and time of screening. This was supported by the distribution of several thousand handbills.

◆

"WALTZ TIME"

Illuminated Publicity for Evelyn Laye Film

One of the largest and most artistic scenic settings ever used at the Regent P.H., Sheffield, was the special feature of C. E. Windsor's exploitation of "Waltz Time" (W. and F.). This was in the centre of the large foyer at the hall, and attracted considerable interest.

In the centre was the large head of Evelyn Laye, cut from a 48-sheet, and on each side incidents from the film. A large number of stills were used as a border for the setting.

Vari-coloured floodlighting, cunningly introduced at the back and front, enhanced the artistic beauty of the scena.

Two other illuminated scenic settings were used on the front of the hall and surmounting these was a 250-sheet hand-painted poster illuminated with floodlights.

Bathing Belles Contest Stunt

DRAPERY STORE TIE-UP FOR "PLEASURE CRUISE"

L. BURKE, manager of the Rialto, Leytonstone, has recently been responsible for some very effective exploitation.

During last week he had a split programme and ran a Bathing Belles Contest in connection with the latter half of the week when he was showing "Pleasure Cruise" (Fox). For this he tied-up with the largest local drapery store, Bearman's, Ltd., who not only gave a show in their holiday outfitting window, including a large 80 in. by 60 in. poster as background, but a large display of coloured photo enlargements and smaller stills, held in the hands of the actual models in bathing dress.

They also gave a number of bathing suits as prizes, as well as loaned two dozen bathing costumes for the competitors.

In addition to these prizes and a couple of small cash awards, Highway's, Ltd., presented a trip to Bournemouth and a complete week's holiday, all expenses paid. A kiosk, with an assortment of their literature to advertise their coaches, was tied-up at the kinema and was used to advertise "Pleasure Cruise" by means of suitably worded poster.

For the final, he took a great opportunity while it was still hot. The local papers had announced all over the district on placard and by leader in their news pages, the five-year Leytonstone girl who had succeeded in making a sensation at Elstree in Naunton Wayne's "One in a Million" and had been engaged for a further film, on account of her ability to speak English and German.

Mr. Burke immediately sent a page-boy with a note asking for her presence to hand the prizes to the winners that evening and was successful, having discovered that her parents were regular patrons of the Rialto. A speech from the stage by Mr. Burke and the young actress clinched the effort. For "State Fair," which he is showing this week, he has a model roundabout working by means of a gramophone. The horses' saddles are mounted with a large head cut-out (a caricature body) of the stars in the film. Plenty of streamers add to the effectiveness of the whole display, which stands on a floor space of 6 ft. square by 6 ft. high Words are written round the top of the roundabout, which pass in front of the onlooker's eyes as they come round. The whole ensemble is done in brilliant colours and well lighted.

PALACE AS PRISON

W. Welsh's Versatile Showmanship

Wm. Welsh, manager of the Palace Theatre, Summer Hill, Birmingham, has arranged some attractive displays in connection with his film presentations recently. For the screening of "20,000 Years in Sing Sing" (F.N.) he arranged a prisoners' setting in the foyer, having a number of cut-outs of men in the regulation striped prison garb, with chain and shackles, in the act of stone breaking. The illusion was completed in this instance with a large backcloth, depicting a barren expanse of country together with a liberal supply of real rock in the foreground. "The Silver Dollar" (F.N.) was concentrated upon by a front-of-the-house display, in which a number of giant size replicas of the American silver dollar were arranged at vantage points on the building and the roof which could be seen at a distance. Window displays were the feature for "They Just Had to Get Married" (Universal), in which the services of a number of gown emporiums and modiste's shops were induced to make a special bridal display in which coloured stills from the film, neat hand-written announcement cards, giving time, date and place of screening, played a prominent part which resulted in a healthy reflex at the box office.

William Hudson, manager of the Edgbaston, Birmingham, set up this striking scene in his foyer for MADAME BUTTERFLY (Paramount)

DEFINITE TONE-COLOUR

In Releases for September 18

Atmospheric Suggestions

Arranged and Compiled
by A. W. OWEN

THE majority of this week's film releases have a definite atmosphere or tone-colour, which makes the use of an atmospheric interlude an asset to the presentation of the film story, and at the same time introduces an entertaining musical and human element in an otherwise purely mechanical programme.

The new series of organ special interludes are becoming increasingly popular, and I am sure provincial organists owe a deep debt of gratitude to their brother organists who have so willingly given me the details of some of their most successful efforts. Unfortunately, on some of our big circuit theatres organists cannot obtain the necessary time allowance even in the evening sessions to present these novelty solos adequately, which is, in my opinion, a very short-sighted policy.

"HELL BELOW" (M-G-M)

Cert. A. 9 220 ft. Reg. No. F.8762. Reviewed in *Kine.* May 25, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Robert Montgomery, Walter Huston, Madge Evans.

Atmosphere.—Spectacular melodrama of submarine warfare. The torpedoing of mine-layers off the Italian coast is shown in thrilling detail.

Orchestra.—"Asleep in the Deep." Petrie. Either with vocalist or trumpet solo and orchestral accompaniment, or synchronised with record, as detailed below for non-sync.

Organ.—"Asleep in the Deep." Petrie. As solo interlude, or accompaniment to vocalist or synchronised with record, as detailed below for non-sync. Adaptation in each case from song copy with pianoforte accompaniment. Only partial record synchronisation will be possible.

Non-Sync.—"Asleep in the Deep." Petrie. Part 1. "The Storm." Part 2. "The Calm." Recorded by Peter Dawson, bass baritone, with Male Quartette and Orchestra on H.M.V. B.3542.

Lighting Effects.—Blending of sea blue and green tints.

"NIGHT OF THE GARTER" (U.A.)

Cert. A. 7,751 ft. Reg. No. Br.8627. Reviewed in *Kine.* April 13, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Star.—Sydney Howard.

Atmosphere.—Farcical comedy adapted from the successful stage play of the same title.

Orchestra.—"He Wanted Adventure." Selection. (Chappell.) Or medley of latest waltz and foxtrot choruses.

Organ.—As orchestra, with adaptation from the piano-solo copy for solo presentation, and from the piano-conductor copy of the above orchestration when synchronising with record, as detailed below for non-sync.

Non-Sync.—"He Wanted Adventure." Selection. Recorded on Columbia D.X.453 by Debroy Somers and his orchestra, or medley of up-to-date waltz and foxtrot choruses.

Lighting Effects.—Blending of bright, varied and well contrasted colours.

"THE GREAT JASPER" (Radio)

Cert. A. 7,300 ft. Reg. No. F.8683. Reviewed in *Kine.* April 27, 1933.

Publicity.—One 12-sheet, two 6-sheets.

Stars.—Richard Dix, Wera Engels, Edna May Oliver.

Atmosphere.—Period drama told in biographical form, depicting the sins of the fathers visited upon their children.

Orchestra.—"Minuet." Beethoven. (Boosey-Hawkes.) Played as an introductory entr'acte only, the final chords to synchronise with the screening of the first film sub-title.

Organ.—As orchestra, using any piano-solo edition. Synchronisation is not desirable, as the minuet is most effective as a solo presentation.

Non-Sync.—"Minuet." Beethoven. Recorded on Columbia D.B.4216 by the St. James' String Sextet, played so that the last chords synchronise with the screening of the first film sub-title only.

Lighting Effects.—Blending of shades of blue from light to much deeper tint.

"MYSTERY OF THE WAX MUSEUM" (Warner)

Cert. A. 7,037 ft. Reg. No. F.8552. Reviewed in *Kine.* March 30, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Lionel Atwill, Fay Wray.

Atmosphere.—Mystery thriller, Grand Guignol style of entertainment, bordering on the fantastic, with cold, calculated horror scenes and episodes.

Orchestra.—"The Devil's Kitchen Scene," from the "Faust" incidental music. S. Coleridge Taylor. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration for solo presentation. As there does not appear to be any record of this suite, it will be necessary to use non-sync record if synchronisation is desired.

Non Sync.—"Oeillet Noir." Dramatique misterioso. Alex and Pouget. (Keith Prowse.) Recorded on Columbia D.19254 by the Company's Symphony Orchestra (special film catalogue record), presented as an introductory interlude only.

Lighting Effects.—Black out, followed by deep amber and crimson tints.

"WEST OF SINGAPORE" (Butcher)

Cert. A. 6,416 ft. Reg. No. F.8773. Reviewed in *Kine.* May 25, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Star.—Betty Compson.

Atmosphere.—Tense Oriental drama of love and treachery played against the tropical background of the Malay Coast.

Orchestra.—"Four Ways." Suite. Eric Coates. (Chappell.) No. 3 only. "Eastwards"

Organ.—As orchestra, with adaptation from piano-solo edition of suite for solo interlude, but with the piano-conductor copy of the above orchestration when synchronising with record, as detailed below for non-sync.

Non-Sync.—"Four Ways." Suite. No. 3 only. "Eastwards." Recorded by the Regal Kinema Orchestra on Columbia D.B.9757. (If the entire suite of four numbers is desired for library use the records are D.B.9756-7).

Lighting Effects.—Deep orange flood followed by deep amber and purple.

"FROM HELL TO HEAVEN" (Paramount)

Cert. A. 6,940 ft. Reg. No. F.8646. Reviewed in *Kine.* April 13, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Carole Lombard, Jack Oakie.

Atmosphere.—A drama dealing with the comedy and tragedy incidental to horse racing. The story is almost "A Grand Hotel" of the racecourse.

Orchestra.—"Woodland Pictures." Suite. No. 3 only. "Humoreske." Percy E. Fletcher. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from the piano-conductor copy of above orchestration, either for solo presentation or for synchronising with record, as detailed below for non-sync.

Non-Sync.—"Woodland Pictures." Suite. No. 3 only. "Humoreske." Recorded on Columbia D.X.465 by the B.B.C. Wireless Military Band.

Lighting Effects.—Blending of bright outdoor colours in rapid and contrasting sequence.

"BIG TOWN" (Universal)

Cert. A. 4,918 ft. Reg. No. F.8862. Reviewed in *Kine.* June 15, 1933.

Publicity.—One 12-sheet, one 6-sheet.

Stars.—Lester Vail, Francis Dade.

Atmosphere.—American conventional newspaper drama, with sentimental episodes and a touch of comedy. No musical atmosphere. Try independent interlude, such as—

Orchestra.—"Czardas No. 1." Michiels. (Boosey-Hawkes.) Played as violin solo, with orchestral accompaniment. Or "Slavonic Rhapsody." Friedman. (Boosey-Hawkes.)

(Continued on page 53)

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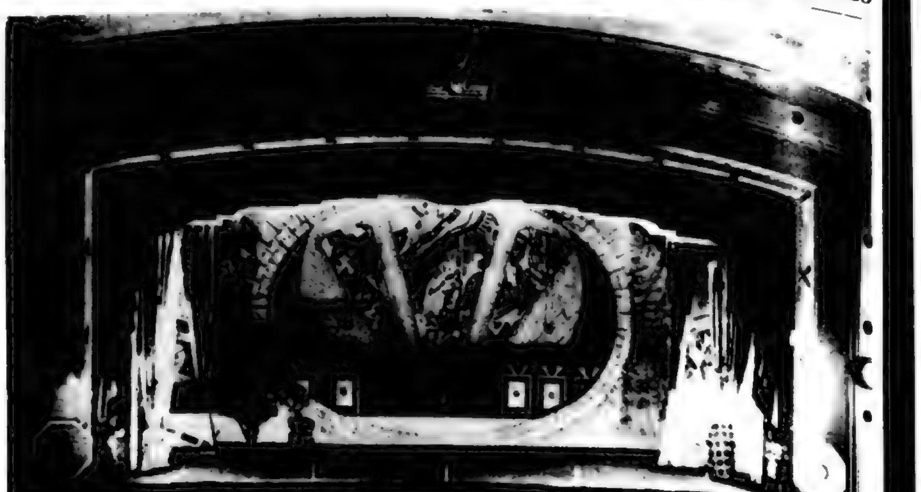


A setting of the stage of the Barrfields Pavilion, Largs, which has been fitted with B.T.-H. sound amplification equipment. Loudspeakers and microphones are features of the installation

AMPLIFYING STAGE ITEMS

B.T.-H. Installations at Largs

HARRY KEMP, the well-known promoter of Saltcoats, has recently installed B.T.-H. sound amplifying equipment at the Barrfields Pavilion, Largs.

The loud speakers are placed one on each side of the proscenium arch. Two microphones are suspended on the auditorium side of the front tabs and are used solely for amplifying speech and vocal items if desired.

Two further microphones are suspended just behind the fourth tab curtain, and pick up the band (which is situated behind this curtain in the oval shown in the picture) when the tabs are closed. Thus, when the performance opens, the band is relayed to the auditorium.

A portable microphone is also used for announcing turns, and a gramophone unit enables effects records to be utilised. A control board and mixing panel fitted in the wings on the O.P. side controls the selection of microphone and volume.

Microphones are used by the orchestra for announcing numbers—for amplifying solo numbers and for vocal refrains, whilst the comedian obtains comedy effects with the portable microphone.

Results of weekly competitions are announced and band intervals during a weekly dance are relieved by gramophone records.

The equipment can be used in a variety of ways, and the producer, Pete Davies, introduces ingenious novelties each week.

Stage amplification equipment is largely used in America and is likely to become very popular nere when its advantages are appreciated.

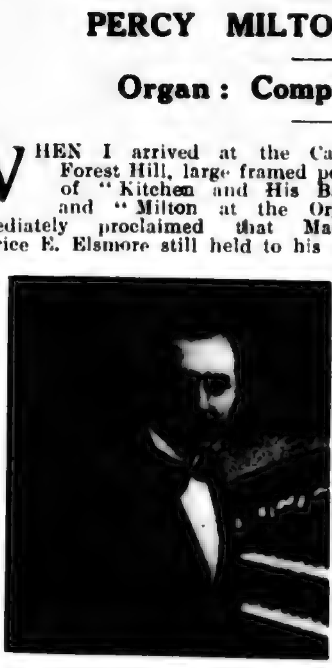
Solo Organ Interludes.—VIII.

A BIRD FANTASIA

PERCY MILTON AT FOREST HILL

Organ: Compton 8 Unit, 3 Manual

WHEN I arrived at the Capitol, Forest Hill, large framed posters of "Kitchen and His Band" and "Milton at the Organ" immediately proclaimed that Manager Maurice E. Elsmore still held to his belief that "good music is still an asset at the box-office."



I went up into the café, where I could hear the opening recital quite well, as the circle curtains were left open. The organ at this theatre has an excellent diapason foundation and an exceptional wealth of pure string tone, making it an ideal instrument for interlude presentation.

Percy Milton is an old friend and willingly consented to give me details of a successful solo interlude—in fact, I chose two, one used in this issue, and a second to be issued later, as special inquiry must be made in connection with a new type of photographic slide used in the interlude presentation, which, I am sure, will prove of very great interest to all organists, and, in this case, also to managers.

Percy Milton's kinema experience started in 1919 as a musical director, and he studied the modern Wurlitzer organ in 1925. In 1928 he became the representative of the Standaart organ and played upon one at Folkestone for some time. He came to London kinema solo organ work two years ago, and his presentations at the Capitol, Forest Hill, are original in conception, artistic in form and are all built on a sound musical basis.

A. W. O.

HEWITTIC INSTALLATIONS

The Northfield Cinema, Birmingham, which has been closed during the present week for renovations and redecorations, is being equipped with the latest B.T.H. all-mains talking equipment, together with Hewittic rectifiers.

Slide.	Words.	Music and Record.
1	I have pleasure in presenting a little Fantasia dedicated to our friends "The Birds."	Introduction to "Bird Songs at Eventide" (Chappell and Co.).
2	Title "At Eventide."	Song synchronisation with slide
3 & 4	Words of "Bird Songs at Eventide."	
5	Title, "In the Stillness of the Night the Nightingale's golden notes are heard." You now hear the actual reproduction of the nightingale singing.	Play *softly* Introduction of "Brown Bird Singing" (Chappell and Co.) using H.M.V. record B. 2469, "Brown in an old world Garden."
6, 7, 8	Words of "Brown Bird Singing."	Note, let record run all through this and play song softly as well.
9	Title, "The Dawn."	Silence for a moment.
10	Have you ever listened to the great chorus of the birds in the early morning? What music!	Play "Morning" Grieg, Peer Gynt Suite, and use above record again.
11	Title and "Now it's time to get up."	Seque with one chord modulation to
12	Words of "The Dicky Bird Hop."	"Dicky Bird Hop."
13	*Title*, "The Sun rises high in the heavens and the Skylark pours out his soul."	Introduction to "Birds of Love Divine" then song with record synchronisation
14, 15	Words of Song, "Bird of Love Divine."	H.M.V. B. 2572, M. Bennett, soprano

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Bands, orchestras and kinema organists are playing the tunes to vast audiences, helping them to hear the melodies from which twelve are to be selected to win the huge cash prize.

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Play the tunes and let your audiences know that you are playing them. They will appreciate your efforts to help them in their competition efforts.

Twenty-four favourites—all already at your finger tips—forming a sure-fire success repertoire that you can't play out.

Posters and printed matter are yours for the asking, to let your public know your aliveness to their interests.

A steady stream of editorials and publicity is carrying on public interest to greater heights, and generous mention is made of kinemas where the "twenty-four" are regularly played.

Here' the music for your repertoire:—

Ready-made Repertoire

"Ballet Egyptien"; "Bitter Sweet" (Selection); "Brother, Can You Spare a Dime?"; "Bugle Call Rag"; "Dinah"; "Have You Ever Been Lonely?"; "I Hear You Calling Me"; "Land of Hope and Glory"; "Lily of Laguna"; "Poet and Peasant"; "Rose Marie" (Selection); "Shuffle Off to Buffalo"; "Standchen" (Heykens' Serenade); "Stormy Weather"; "Tell Me To-night"; "That's My Home"; "The Chocolate Soldier Waltz" ("My Hero"); "The Girl in the Little Green Hat"; "The Pirates of Penzance" (Selection); "The Tales of Hoffman" (Barcarolle); "There's Something About a Soldier"; "Wheezy Anna"; "You've Got Me Crying Again"; "Young and Healthy."

Play them every day and see the attendances grow. If you are desirous of co-operating with the *Daily Herald* tunes contest, write—giving details of your performances, and stating whether you can use *Daily Herald* contest insets in your programme and whether you can make announcements on the screen of the items you are playing—to *Daily Herald* Music Contest, 68, Long Acre, London, W.C.2.

FIVE IN THREE WEEKS

COMPTON ORGAN RECORD

Another fine performance by the John Compton Organ Co., Ltd., has to be recorded. Within three weeks they have opened five new instruments, the details being as follows—Granada, Hove, July 17; Rialto, Bebington, Liverpool, July 27; Regal, Torquay, July 31; Regal, Canterbury, August 5; and the Empire, Cardiff, August 7.

All these organs are fitted with the now-famous Compton illuminated console.

Among other contracts in hand are instruments for the Empire, Coventry; the Empress, Hackney; the Regal, Great Yarmouth, and the Astoria, Brighton.

MUSICAL INTERLUDES

For September 18 Releases

(Continued from page 52)

ORGAN.—As orchestra, using pianoforte-conductor copies for either solo or synchronisation with record, as detailed for non-sync. below.

NON-SYNC.—Independent interlude, such as "Czardas No. 1." Michiels. Recorded on Decca F.2346 by the Commodore Broadcasting Orchestra. Or "Slavonic Rhapsody." Friedman. Recorded on Decca K.567 by the Hastings Municipal Orchestra.

LIGHTING EFFECTS.—Blendings of deep orange, violet and amber.

"SCARLET RIVER" (Radio)

CERT. U. 4,891 ft. Reg. No. F.8684. Reviewed in *Kine.* April 27, 1933.

PUBLICITY.—One 6-sheet.

STAR.—Tom Keene.

ATMOSPHERE.—An original type of Western drama showing how such films are constructed. The story assures action, hard riding, fighting and a strong love interest.

ORCHESTRA.—"Tancredi." Overture. Rossini. (Boosey-Hawkes.)

ORGAN.—As orchestra, using any piano-solo edition for solo presentation, but the pianoforte-conductor copy of above orchestration when synchronisation is desired with record, as detailed below for non-sync.

NON-SYNC.—"Tancredi." Overture. Rossini. Recorded on H.M.V. C.1998 by the Royal Opera House Orchestra, Covent Garden.

LIGHTING EFFECTS.—Blending of bright, varied and well contrasted colours, using violet and crimson for final "allegro" of overture.

"AS GOOD AS NEW" (Warner)

CERT. A. 4,391 ft. Reg. No. Br.8569. Reviewed in *Kine.* March 30, 1933.

PUBLICITY.—One 6-sheet.

STARS.—Glenda Farrell, Winna Winfried.

ATMOSPHERE.—Romantic novelette type of drama, depicting a misunderstanding and eventual reconciliation of two lovers.

ORCHESTRA.—"Second Serenade." Heykens. (Chappell.)

ORGAN.—As orchestra, with adaptation from the piano-solo copy, either for solo presentation or for synchronisation with record, as detailed below for non-sync.

NON-SYNC.—"Second Serenade." Heykens. Recorded on Columbia D.B.1093 by Albert Sandler and his Orchestra.

LIGHTING EFFECTS.—Blendings of pink and mauve.

Tom Jenkins at the console of the three-manual Christie organ at the Plaza, Swansea

RECTIFICATION RELIABILITY

Mercury Method is 100 per cent. Safe

ONE of the best assurances to the exhibitor that the mercury rectifier has proved its efficiency up to the hilt, and is definitely here to stay, is the fact that so many power supply companies and municipalities—concerns which can afford to take no chances—are adopting this method of rectification, in some cases for traction purposes, and in others to facilitate the changing over to A.C.

An equipment for the Brighton Corporation was recently despatched from the Hounslow Works of the Electrical Equipment and Carbon Co., Ltd., and by the time this article appears in print will no doubt be in service.

It contains many innovations, which, although they may rarely appeal to the exhibitor, will, nevertheless, be of interest in the event of their being at any time needed for any particular installation. Since the electric supply to a large part of Brighton will eventually depend upon the efficient functioning of this equipment, it is required to be absolutely reliable, and in every way assured against breakdown.

500 kw. Capacity

The installation in question has a capacity of 500 kw., and is fed from 11,000 volt. 3-phase supply, having an output of 480 volt D.C. on the 3-wire system; it is intended for an unattended sub-station at Grove Way, Brighton. It is built up of five separate units, which will be mounted together in course of installation, cables being run between the cubicles in sheet-metal conduits.

The first unit is the control switchboard. In addition to the main switch, ammeters, voltmeters, watt-meters, and fuses, a valuable protection device is provided in the special type of automatic cut-out.

It is, of course, possible for a temporary short-circuit to throw out the cut-out, and yet to be automatically removed—as by fusing the cause of the short—if the current were maintained for a short time. The cut-out is therefore provided with an automatic device which, if the cut-out should blow, will automatically replace it six times at intervals of a few seconds. If the short-circuit still persists, thecut-out is thereafter allowed to break circuit for a period of ten minutes, when it is again automatically put in circuit up to six times, the bulbs being always protected against harmful overload. Arrangements are made whereby the main station engineers are kept informed of what is happening.

The next three cubicles each contain one

(Continued at foot of column 4)

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MANAGER AND ORGANIST

TOM JENKINS' POPULAR WESTERN BROADCAST

TOM JENKINS, organist at the Plaza, Swansea, whose weekly broadcast on the Christie organ through Western Regional Station has been a very popular feature for a period of nine months, recommenced on Monday, July 10, and will continue each Monday between one and two p.m. from all National and the Empire short-wave transmitters. He has already received letters of appreciation from all over this country and now that his recitals are being put over the Empire transmitter, his reputation as one of the outstanding kinema organists will be enhanced.

The Christie organ at the Plaza is a complete three-manual comprising twelve distinct tonal units and full ranges of percussions and effects, ranking as one of the largest unit organs in the country. Mr. Jenkins is one of the few men in the Trade who combines the duties of manager and organist, both of which he carries out most successfully. The Plaza is the largest kinema in South Wales, having a seating capacity of over 3,000.

SAVOY, SHAFTESBURY

AN ATTRACTIVE BIJOU THEATRE

Dorset's latest kinema, the Savoy, Shaftesbury, opened at the end of July, is an attractive small-town kinema, where everything possible has been done for the comfort and convenience of patrons. The Savoy has been built for J. P. Carter to plans by E. de Wilde Holding, L.R.I.B.A.

Externally, the imposing grouping of the entrances and auditorium at once holds the attention, whilst the green glazed tiles of the sloping roof form a striking note of colour.

A canopy of interesting design covers the entrance, where double-plate glass and teak doors with chromium-plated grille give access to the foyer. This is of an interesting circular design, and full advantage has been taken of the height available to introduce a fluted dome and hanging balcony. The introduction of chromium-plated grilles to the pay-box and balcony of the similar design is a feature there.

Modern Luxury

In the auditorium very modern all-flush decorated doors have been designed by the architect, and the note of chromium-plated grilles is repeated in the upper part of the doors.

The auditorium has spaciousness, and is comfortable, intimate and luxurious. Planned on the latest fan-shaped lines with staggered seating and dished flooring, every patron has a perfect view of the screen, and easy access to and exit from the seats.

The bold arches of the auditorium ceiling lend a striking note, carrying the eye to the ornate proscenium arch.

The specially designed ventilation grilles in the ceiling, with concealed lighting panels on the sides of the walls, are on the same principle as the design on the chromium grille, but executed in fibrous plaster.

The wall surface, with raised colours of plastic paint, combines a new and striking colour scheme, and there is a modern painted ceiling over the balcony seats.

The seating arrangements are designed to give the maximum comfort to patrons, heavily upholstered seats being used.

Generally, the effect is one of modern comfort and luxury.

---

six-phase bulb, mounted on a sliding cradle, and with screw adjustment for the inclination, which, of course, affects the striking. These cubicles contain also the transformers and chokes.

Safety Device

The fifth cubicle contains a safety device which in all probability will never be called upon to function. It consists of what in appearance are three pairs of three-phase transformers; the function of these is to provide an absolute assurance against current failure due to bulb troubles, the arrangement being such that a faulty bulb may continue to run for a considerable time.

Actually each limb of the transformers—which are rated at 21 volt 143 amp.—contains two windings in a reverse direction. Each winding of one polarity is in series with a winding of opposite polarity on another limb, and with its respective anode on one of the bulbs. While every anode is functioning satisfactorily, the currents through the windings are equal, and, being in opposite directions, no magnetic field is created, and the cores have no choking or transformer effect.

Reserve Supply

But if one anode should fail, and its windings cease to carry current, the remaining windings on the two limbs involved immediately set up a transformer action, which has the effect of supplying the affected anode with an additional 14 volt over and above its rated load; therefore it will almost invariably start functioning again, and for as long as it fails to carry its full share of the current, it will be supplied with a proportion of the surplus voltage, and will run satisfactorily until the bulb can be replaced.

These safety devices are, of course, rendered necessary solely because the equipment has been designed for unattended operation.

While an equipment of this size is naturally beyond the needs of the kinema exhibitor, he is, nevertheless, assured if he instals Elim apparatus, of benefiting by the valuable experience afforded by such installations. Electrical Equipment and Carbon Co. report a large number of kinema installations in the past few months, especially in the northern area.

Kinemas Planned

AN ODEON FOR WALLINGTON

Guildford Project—Plymouth Progress—Perth Plans—Scheme for Caernarvon

PLANS are being prepared for the erection of another new "Odeon" kinema in Surrey, under the direction of O. Deutsch, of Cinema Service, Ltd., of Cornhill House, Bennett's Hill, Birmingham.

The site selected for this scheme is at Wallington near the railway station, and a new company, called The Odeon (Wallington), Ltd., with registered offices at 39, Temple Row, Birmingham, has been formed to carry out the scheme.

The architects are Yates, Cook and Darbyshire, of 43, Great Marlborough Street, London, W.1. No contracts have been placed yet.

Negotiations for Stoughton Site

The proposal to erect a kinema at Stoughton, a rapidly growing district of Guildford, was carried a step further last week, when it was reported to Guildford Town Council that a communication had been received from Snelling and Co., of Winchester, applying for consent to build a kinema on land in Worplesdon Road, Stoughton, sold by the Corporation to J. Purser.

The Public Grounds Committee recommended that the Town Clerk ascertain whether any persons who had purchased plots in Worplesdon-road, previously forming part of Stoughton Recreation Ground, had any objections to make, and that the matter again be considered.

Councillor Hardy, chairman of the Public Grounds Committee, intimated that his committee did not propose to raise any objection if local property owners did not do so.

Plymouth Kinema Progress

In connection with the Plaza Cinema, Exeter Street, Plymouth, the owner has accepted the tender of Pearn Bros., contractors, Radnor Villa, Plymouth, and it is expected to have the building completed by the end of October.

Seating capacity will be 1,000.

The architect is H. J. Hammick, Radnor Villa, Old Town Street, Plymouth.

The contract for the steelwork has been placed with Blight and White, High Street, Stonehouse, Plymouth, and sub-contracts for heating, lighting, fibrous plaster, etc., are not yet settled.

Architect for Manchester Super

Plans have been prepared by Chas. Hartley, architect, 128, Buxton Road, Stockport, for a new kinema to be built on a site in Wythenshawe Road, Northenden, Manchester. The drawings have already been approved by the Manchester Corporation.

A super-kinema seating 2,000 and cafe are proposed.

Contracts are not yet settled.

Architect for Perth Scheme

Alex Cattanach, of Kingussie, Inverness-shire, has been appointed architect for the proposed new kinema at Perth.

The principals are Dr. T. H. Alexander, Institution Road, Elgin; William Carrie, merchant, 83, High Street, Elgin; and R. Wotherspoon, solicitor, Branxholme, Dores Road, Inverness.

The building will provide accommodation for 1,750 people. The cost will be at least £30,000.

Kidderminster Reconstruction

R. Charles Holt, 1, Thingwall Avenue, Broad Green, Liverpool, is architect for the reconstruction of the Opera House, Comberton Hill, Kidderminster.

Contracts have not yet been given out.

Oldbury Plans Being Prepared

Plans are being prepared by Hurley Robinson, of 6, Cherry Street, Birmingham, for a new kinema at Warley, Oldbury, Worcs.

Seating accommodation is to be provided for 1,284 persons.

Caernarvon Plans Approved

Plans of the proposed new kinema to be erected on the site of the old Sportsman's Hotel, Caernarvon, were approved by the Theatres, Cinemas and Stage Plays Committee of the Caernarvon County Council on Thursday, August 3.

To be designated the Prince of Wales, the kinema has been designed to accommodate 1,100 persons in the stalls and balcony. Adjoining there will be a large ballroom and licensed café.

The site of the proposed building, which is estimated to cost £25,000, measures about 2,000 sq. yards. Lionel A. G. Prichard, A.R.I.B.A., of Leith Offices, Moorfields, Liverpool, is the architect.

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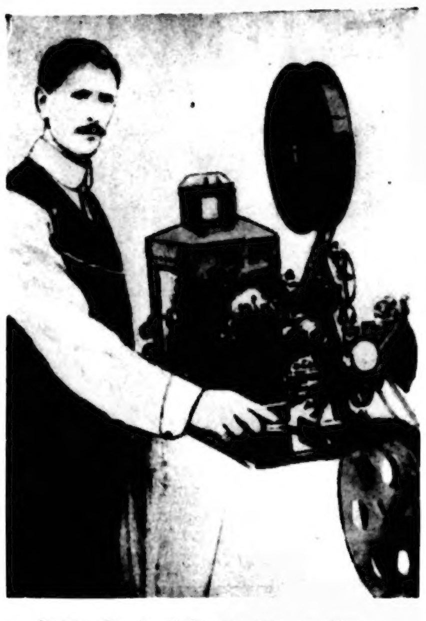
W.E. IN INDIA

NEARING 100th MARK

Western Electric installations in India continue with great regularity, according to reports received from that territory.

Recent openings include the Roxy, Simla; Majestic, Delhi; New Theatre, Calcutta; Garrison Cinema, Wellington; and further installations are in course of progress at Lahore and Simla.

A Western Electric sound system, with the addition of manager's announcing system, duplicate amplification and deaf sets, is also to be installed in Globe Theatres, Ltd., new theatre at Bombay, which is expected to open at the beginning of August, and is claimed to be the finest kinema "East of Suez."



Nobby Clark, of Clark's Cinemachinery, Wardour Street, with one of the early projector models

RCA's New Service

Reduction of 35 mm. Film to Sub-Standard

AN enterprising step has been taken by RCA Photophone, with the aim of making sales by means of the film more popular and effective.

Appealing to sales organisations of leading companies of all kinds, it gives particulars of the new 16 mm. portable sound-on-film projector, which is enclosed in a case 15½ by 13¾ by 8½ in. and weighing 42 lb. The loudspeaker cabinet is 19½ by 16⅛ by 9¼ in. and the cost ranges between £149 and £191.

A picture 39 by 52 in. can be projected at a distance of 35 ft.

A further point which will appeal to companies already possessing 35 mm. films for advertising and propaganda purposes, is the newly inaugurated service provided by RCA by which 16 mm. talkie copies can be made from standard.

This reduction is not effected by optical reduction of the sound-track (which introduces many unsatisfactory features), but by re-recording of the original sound and transferring to the 16 mm. track, the picture being reduced optically. Synchronisation is, of course, strictly accurate.

All that is needed by RCA to accomplish this is a 35 mm. sound positive print and the original 35 mm. picture negative. A lavender print or a dupe negative may be substituted in certain circumstances.

◆

POLYTECHNIC COURSE

AUTUMN TERM BEGINNING

The students who joined the Polytechnic course in Kinematography, last September, have just successfully completed the first year of their studies, and a further entrance examination for the admission of new first-year students in the Autumn Term will take place on September 5, 6 and 7, 9.30 a.m. to 12.30 p.m., and 1.30 to 4.30 p.m.

The subjects of the entrance examination are English, Mathematics, Chemistry, Heat and Light, Magnetism and Electricity; in addition to the written examination, candidates must pass an oral examination by the Advisory Committee.

◆

WALTURDAW IN SCOTLAND

G. W. BAKER IN CHARGE

George W. Baker will be taking over the branch managership in Scotland of the Walturdaw Cinema Supply Co., Ltd., as from August 14. He has previously been eight years with E. A. Langrish and Co. in Scotland and twelve years managing director of Geo. W. Baker, Ltd., catering exclusively for Scottish exhibitors. Prior to this he was assistant to John Wardle, commercial manager of the Metropolitan Railway, London, and, before joining the latter, he was employed as travelling representative by the British Electrical Federation.

In joining the Walturdaw Cinema Supply Co., Ltd., he feels he is making a decided step forward in supplying Scottish exhibitors with quality apparatus.

Mr. Baker will be available at the spacious showrooms and offices of the Walturdaw Cinema Supply Co., Ltd., at 130, Renfield Street, Glasgow—telephone number Douglas 4767—or by night at Western 1441. He is looking forward to meeting all old friends there.

STUDENTS VISIT CAPITOL, DIDSBURY

Students of the building section of the Manchester College of Technology paid a visit to the nearly completed Capitol Cinema, Didsbury, Manchester, last Monday, and were shown the many new devices installed in the theatre. The Capitol, which was burned down last year, is expected to reopen on August 16.

Guild Activities

PRESTON KICKS OFF

Liverpool to Visit Kershaw's

BRADFORD DISCUSSION

OFFICERS of the Manchester Court had a very successful meeting at the Golden Cross Hotel, Lancaster Road, Preston, on Sunday last, quite a number of N.W. Lancs projectionists attending. The meeting was held with the object of obtaining sufficient members, from that territory, to form a Court in Preston; not unavailingly, a court there is now a certainty.

The meeting was opened by the Manchester Court Chairman, D. D. Browne, who then vacated the chair in favour of V. Bond, of the Empire, Chorley. Mr. Bond introduced A. A. Richardson, of the Manchester Court Committee, who made an excellent speech on the aims and objects of the Guild. His talk was concise, but left nothing in doubt regarding the advantages of becoming a Guild member. Mr. Richardson received a round of applause, and thanked the assembly for listening so attentively.

H. Spencer, the temporary secretary and district organiser, said that he was willing to do his bit in making the Preston Court a success, that he would remain in his present capacity until such time as the Court could elect a permanent official.

A lecture on the new Kalee "Eleven" projector mechanism and the H.M.L. high-intensity mirror arc lamp was then given by Mr. Richardson, which was followed by a close inspection of the machines by the projectionists present. Great interest was displayed, and Mr. Richardson was kept busy answering technical questions on the many new features incorporated in this super mechanism.

After the meeting, many new members were enrolled, and prospective members will keep in touch with Mr. Spencer.

A possible date for the ratification of this Court is September 17.

Liverpool to Visit Kershaw's

Arrangements have been completed by the Liverpool Court of the Guild of British Kinema Projectionists and Technicians to visit the works of the Kershaw Projector Company at Leeds on Sunday, August 20. The party will leave Lime Street Station, Liverpool, at 10.10 a.m. and arrive at Leeds at 12.50 p.m., when lunch will be served prior to proceeding to the works. The return journey will be commenced at 7.45 p.m., the party arriving back in Liverpool at 10.45 p.m. Members are requested to make early application for tickets, which will be 7s. 6d. each, inclusive of fares and two meals, to the secretary, G. Earnshaw.

Bradford Discusses Sprockets

A meeting of the Bradford Court of the Guild of Projectionists was held at the Alexandra Hotel, Bradford, on Sunday last, E. Shuttleworth presiding. A number of letters were read, the one dealing with the size of sprocket holes coming in for discussion. The feeling of the members was that there should be a set standard for all sprocket holes now that contact printing of positives was practically obsolete, though this would be useless without a standard also being set for sprockets by the manufacturers of both photographing and projecting equipment.

NEW PATENTS

These particulars of new patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, W.C.2. price 1s. weekly (annual subscription, £2 10s.).

Applications

15,655.—J. E. Thornton. Multicolour kinematography, etc. May 31.

16,481.—D. Aguelo. Electric safety mechanism for kinematographs. June 8.

16,296.—A. R. Bannister. Kinematograph projectors. June 6.

16,382.—B. Teiger. Picture projection device. June 7.

17,098.—I.G. Farbenindustrie Akt.-Ges. Kinematograph film reel. June 15.

17,154.—H. M. Morgan. Announcement slides for kinematograph projectors. June 15.

16,932.—J. E. Thornton. Multicolour kinematograph, etc., negatives. June 14.

17,038.—J. E. Thornton. Producing multicolour kinematograph, etc., negatives. June 15.

10,739.—J. E. Thornton. Producing four-colour kinematograph, etc., negatives. June 15.

17,617.—J. E. Thornton. Production of kinematograph multicolour negatives. June 21.

18,437.—E. Bauer Ges. Kinematograph apparatus. June 28.

18,438.—E. Bauer Ges. Cooling devices for kinematograph apparatus. June 28.

18,128.—W. E. Clifton. Optical devices for multicolour photography, etc. June 26.

18,181.—Compagnie pour la Fabrication des Compteurs et Matérial d'Usines à Gaz. Telekinematographic emitters. June 26.

18,420.—L. Horst. Cameras for colour photography. June 28.

20,061.—British Acoustic Films, Ltd., and O. K. Kolb and E. Wender. Kinematograph sound apparatus. July 15.

20,275.—W. E. John. Kinematograph projectors. July 18.

21,362.—F. B. Bailey. Arc-mirror protecting glass. July 29.

21,312.—Francita, Soc. de Films en Couleurs Naturelles. Colour kinematography, etc. July 28.

21,313.—Francita, Soc. de Films en Couleurs Naturelles (cognate 21,313). Colour kinematography, etc. July 28.

21,202.—Kapella, Ltd., and R. E. Reason. Cameras for colour photography. July 28.

21,119.—B. Laing. Controlling supply of gas and pastille in burners of limelight type, etc. July 27.

Specifications

394,166.—P. A. M. Le Blay and G. Le Blay. Kinematographic apparatus.

394,185.—Du Pont Film Manufacturing Corporation.—Kinematograpic reversal processes.

394,987.—C. L. Finlay. Colour kinematography.

395,161.—J. H. T. Roberts and British Talkiescope, Ltd.—Means for driving kinematographs and sound recording or reproducing machines in synchronism.

394,385.—A. Hilger, Ltd., and J. H. Dowell. Optical systems for the projection of erected images.

394,448.—Pathé Cinema Anciens Etablissements Pathé Frères. Motion picture cameras.

394,603.—Gaumont Co., Ltd., and P. G. Neave-Hammond. Combined kinematograph projector and sound-reproducing apparatus.

395,366.—J. Evans and S. H. Gibbons. Apparatus for use in colour kinematography.

395,784.—British Thomson-Houston Co., Ltd., and K. J. R. Cocke. Projection printing-machines, particularly for sound-films.

395,718.—Dr. B. Gaspar. Method of producing coloured photographic images and kinematograph films.

Printed copies of the full Published Specifications may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

Abstract.

Group abridgmeents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, either sheet by sheet as issued on payment of a subscription of 5s. per group volume or in bound volumes price 2s. each.

389,455.—Kinematograph apparatus: J. Bedowski, 14, Hoza Street, Warsaw

The specification does not admit of satisfactory abridgment, but appears to refer to an optical compensation for kinematograph apparatus using a continuously moving film. Claim 1 is as follows: "A method of forming optical images, in which optical connections, realised by means of movable optical instruments or movable static optical systems, between optical points, are obtained by making the construction of optical systems, and also directions and numeral values defining optical and kinetic optical effects produced by optical instruments and movements of the optical instruments, luminous points real or virtual and movements of the luminous points, dependent upon dioptrical properties of the said instruments and pencils of rays of luminous points, in consequence of what species, or paths of motion of optical instruments, as well as of luminous points can become different as regards numeral values and directions which define them."

389,697.—Colour kinematography. Immobiliencredit Vermittlung Ges., 34, Taubenstrasse, Berlin.

Positive films made from negatives bearing pairs of colour-record images are projected with the aid of a filter corresponding to one of the taking filters, and of a filter which is coloured a weak blue irrespective of the colour of the corresponding taking filter; the filters may be produced by staining the film. The weak blue coloration may be such that it is not appreciably apparent when the filter is viewed edge-on, and may be effected by a solution of one part of toluidine blue in 750 parts of alcohol. In a specific example one series of images is coloured an intense red, or a red filter is used, and the other series of images or the whole film is coloured weak blue, or a weak blue filter is used.

The Savoy, Exmouth, has been supplied with 300 seats of the silent roller tip-up type by E. A. Langrish, Ltd. The upholstering is in cobalt and blue.

Petters, Ltd., of Yeovil, have received a contract from Glynn Hill, of the King's, Exmouth, to instal an oil-engine at the kinema.

W. Taylor, second operator at the Regent, Dudley, has been appointed chief operator at the Electric, Camp Hill, Birmingham, which is also a Gaumont-British theatre.

BRISTOL B.A. DEMONSTRATION

A demonstration of the new British Acoustic 16 mm. talkie equipment was given at the Royal Hotel, Bristol, on Tuesday, under the direction of B. J. Della Gana, manager of the British Acoustic Dealers' Department. The demonstration was well attended, and full praise given to the results shown by the equipment.

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On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in Form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed..	ug.	9	Fiddlin' Buckaroo	——	Universal	Rialto	10.30
..	..	9	The Stranger's Return	Lionel Barrymore	M-G-M	Palace	8.45
..	..	9	Life in the Raw	——	Fox	Own Theatre	11 & 3
..	..	9	The Way of All Freshman; Workers of the World; I Like Mountain Music; Bread Water; Rambling Round Radio Row No. 6; Stuck, Stuck, Stucco; Grashing the Gate.	——	First National	Own Theatre	2.30
Thur..	..	10	The Man Who Dared	——	Fox	Own Theatre	11 & 3
Fri..	..	11	The Lure	Anne Grey	Paramount	Carlton	10.30
Tues..	..	15	Samarang	——	U.A.	Cambridge	3
..	..	15	Up to the Neck	Ralph Lynn	U.A.	Cambridge	8.45
..	..	15	I Spy	Sally Eilers	Wardour	Hippodrome	3
..	..	15	Baby Face; Somewhere in Sonora	——	Warner	Phœnix	3
..	..	15	Tombstone Canyon	Ken Maynard	Gaumont-Ideal	Own Theatre	11
..	..	15	Secret of the Blue Room	——	Universal	Prince Edward	8.30
..	..	15	Strange As It Seems No. 30; Pin Feathers.	——	Universal	Prince Edward	8.30
..	..	15	Man of the Forest	Randolph Scott	Paramount	Carlton	10.30
Wed..	..	16	The Masquerader	Ronald Colman	U.A.	Cambridge	8.45
..	..	16	The Mayor of Hell	James Cagney	Warner	Phœnix	3
..	..	16	Captured	Leslie Howard	Warner	Phœnix	8.45
..	..	16	Dance Hall Hostess	Helen Chandler	Gaumont-Ideal	Prince Edward	3
Thur..	..	17	The Private Life of Henry VIII.	Charles Laughton	U.A.	Cambridge	8.45
..	..	17	Private Detective 62; Mayfair Girl.	——	Warner	Phœnix	3
Fri.,	..	18	The Girl from Maxims	Leslie Henson	U.A.	Cambridge	8.45
..	..	18	Mary Stephens, M.D.	Kay Francis	Warner	Phœnix	3
..	..	18	Lone Avenger	Ken Maynard	Gaumont-Ideal	Own Theatre	11
..	..	18	Mamma Love Papa	Charles Ruggles	Paramount	Carlton	10.30

BIRMINGHAM

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	ug.	11	The Man Who Dared	——	Fox	West End	10.30
..	..	11	Disgraced	Helen Twelvetrees	Paramount	Futurist	10.45
Mon.,	..	14	Storm at Daybreak	Walter Huston	M-G-M	Scala	10.30
Tues.,	..	15	The Song You Gave Me	Bebe Daniels	Wardour	Scala	10.45
..	..	15	Race Track	Leo Carrillo	Gaumont-Ideal	West End	10.30
..	..	15	Don't Bet On Love	——	Universal	Forum	10.30
Wed.,	..	16	Phantom Thunderbolt	Ken Maynard	Gaumont-Ideal	West End	10.30
..	..	16	Fiddlin' Buckaroo	——	Universal	Forum	10.30
Thur.,	..	17	Secret of the Blue Room	——	Universal	West End	10.30
..	..	17	The Woman I Stole	——	U.A.	Forum	10.30

CARDIFF

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Aug.	11	College Humour	Bing Crosby	Paramount	Capitol	11
..	..	11	Midnight Mary	Loretta Young	M-G-M	Park Hall	11
..	..	11	Sing, Sinner, Sing	——	P.D.C.	Empire	11
..	..	11	Don't Bet On Love	——	Universal	New Imperial	11
Mon.,	..	14	Life in the Raw	——	Fox	Park Hall	11
Tues.	..	15	Heroes for Sale; Strictly in Confidence.	——	First National	Park Hall	11
..	..	15	Phantom Thunderbolt	Ken Maynard	Gaumont-Ideal	Own Theatre	3
..	..	15	Fiddlin' Buckaroo	——	Universal	New Imperial	11
..	..	15	Disgraced	Helen Twelvetrees	Paramount	Capitol	11
..	..	15	Below the Sea	——	U.A.	New	11
Wed.,	..	16	The Stranger's Return	Lionel Barrymore	M-G-M	Park Hall	11
..	..	16	You Made Me Love You	Stanley Lupino	Wardour	Queen's	11
..	..	16	Study in Scarlet	Anna May Wong	Gaumont-Ideal	Empire	11

GLASGOW

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	Aug.	11	Purse Strings	Dorothy Bouchier	Paramount	Playhouse	11
..	..	11	Early to Bed	Heather Angel	W. & F.	New Savoy	11
Tues.,	..	15	90° South	——	New Era	Regal	11
..	..	15	Study in Scarlet	Anna May Wong	Gaumont-Ideal	New Savoy	11
..	..	15	Cocktail Hour	——	U.A.	La Scala	10.45
Wed.,	..	16	The Man who Dared	——	Fox	Picture House	10.45
..	..	16	You Made Me Love You	Stanley Lupino	Wardour	Regal	11
..	..	16	Storm at Daybreak	Walter Huston	M-G-M	La Scala	11
..	..	16	Race Track	Leo Carrillo	Gaumont-Ideal	New Savoy	11
..	..	16	Disgraced	Helen Twelvetrees	Paramount	Playhouse	11
Thur.,	..	17	Ann Carver's Profession	——	U.A.	Playhouse	10.45

LEEDS

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Thur.,	Aug.	10	Fiddlin' Buckaroo	——	Universal	Rialto	10.45
Fri.,	..	11	Life in the Raw	——	Fox	Tower	11
..	..	11	Shorts	——	Paramount	Paramount	10.45
..	..	11	Train 2419	——	Pathe	Majestic	11
..	..	11	Heroes for Sale; Strictly in Confidence.	——	First National	Rialto	10.45
..	..	11	The Ghoul	Boris Karloff	W. & F.	Scala	11
Mon.,	..	14	The Man who Dared	——	Fox	Scala	11
Tues.,	..	15	The Stranger's Return	Lionel Barrymore	M-G-M	Tower	11
..	..	15	The Love Nest	Gene Gerrard	Wardour	Rialto	11
..	..	15	Prince of Arcadia	Carl Brisson	W. & F.	Scala	11
..	..	15	Gambling Ship	Gary Grant	Paramount	Paramount	10.45
Wed.,	..	16	Race Track	Leo Carrillo	Gaumont-Ideal	Scala	11
Thur.,	..	17	Reunion in Vienna	John Barrymore	M-G-M	Tower	11
..	..	17	Study in Scarlet	Anna May Wong	Gaumont-Ideal	Scala	11
..	..	17	Ann Carver's Profession	——	U.A.	Rialto	10.45

LIVERPOOL

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	ug.	11	Gambling Ship	Gary Grant	Paramount	Futurist	10.45
..	..	11	Reunion in Vienna	John Barrymore	M-G-M	Scala	11
Mon.,	..	14	The Man Who Dared	——	Fox	Trocadero	11
Tues.,	..	15	You Made Me Love You	Stanley Lupino	Wardour	Forum	11
..	..	15	Phantom Thunderbolt	Ken Maynard	Gaumont-Ideal	Trocadero	11
..	..	15	The Lure	Anne Grey	Paramount	Scala	10.45
..	..	15	Ann Carver's Profession	——	U.A.	Futurist	10.45
Wed.,	..	16	Study in Scarlet	Anna May Wong	Gaumont-Ideal	Trocadero	11
..	..	16	Secret of the Blue Room	——	Universal	Palais de Luxe	10.45
..	..	16	Cocktail Hour	——	U.A.	Scala	10.45
Thur.,	..	17	Race Track	Leo Carrillo	Gaumont-Ideal	Trocadero	11
..	..	17	Dont Bet On Love	——	Universal	Futurist	10.45

MANCHESTER

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	ug.	11	Life in the Raw	——	Fox	Piccadilly	11
..	..	11	Shorts	——	Paramount	Paramount	10.45
..	..	11	Reunion in Vienna	Walter Huston	M-G-M	Market Street	10.45
..	..	11	Night of Terror; Dangerous Crossroads.	——	U.A.	Theatre Royal	10.30
Tues.,	..	15	Study in Scarlet	Anna May Wong	Gaumont-Ideal	Piccadilly	11
..	..	15	Gambling Ship	Gary Grant	Paramount	Paramount	10.45
..	..	15	The Woman I Stole	——	U.A.	Deansgate	10.30
Wed.,	..	16	Reunion in Vienna	John Barrymore	M-G-M	Market Street	10.45
..	..	16	Race Track	Leo Carrillo	Gaumont-Ideal	Piccadilly	11
..	..	16	Don't Bet On Love	——	Universal	Deansgate	10.45
..	..	16	Below the Sea	——	U.A.	New Oxford	10.45
Thur.,	..	17	Fiddlin' Buckaroo	——	Universal	Deansgate	10.45

NEWCASTLE

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	ug.	11	Disgraced	Helen Twelvetrees	Paramount	Paramount	10.30
..	..	11	You Made Me Love You	Stanley Lupino	Wardour	Grainger	10.30
..	..	11	Reunion in Vienna	John Barrymore	M-G-M	Olympia	11
..	..	11	Fiddlin Buckaroo	——	Universal	Gaiety	2.30
Tues.,	..	15	Phantom Thunderbolt	Ken Maynard	Gaumont-Ideal	Queen's Hall	10.45
..	..	15	Ann Carver's Profession	——	U.A.	Stoll's	10.30
Wed.,	..	16	The Man who Dared	——	Fox	New Westgate	10.30
..	..	16	The Ghoul	Boris Karloff	W. & F.	Queen's Hall	10.45
..	..	16	The Woman I Stole	——	U.A.	Grainger	10.30
Thur.,	..	17	Early to Bed	Heather Angel	W. & F.	Queen's Hall	10.45
..	..	17	Cocktail Hour	——	U.A.	Grainger	10.30

NOTTINGHAM

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Fri.,	ug.	11	The Story of Temple Drake	Miriam Hopkins	Paramount	Elite	10.45
..	..	11	Midnight Mary	Loretta Young	M-G-M	Scala	11
Tues.,	..	15	Disgraced	Helen Twelvetrees	Paramount	Elite	10.45
Wed.,	..	16	Narrow Corner	Douglas Fairbanks, Jnr.	Warner	Elite	10.30
..	..	16	The Love Nest	Gene Gerrard	Wardour	Scala	10.45
..	..	16	Study in Scarlet	Anna May Wong	Gaumont-Ideal	Hippodrome	10.30
Thur.,	..	17	You Made Me Love You	Stanley Lupino	Wardour	Scala	10.45

SHEFFIELD

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Thur.,	ug.	10	Don't Bet On Love	——	Universal	Union Street P.H.	10.45
Fri.,	..	11	The Stranger's Return	Lionel Barrymore	M-G-M	Cinema House	11
..	..	11	The Man who Dared	——	Fox	Picture Palace	11
..	..	11	Purse Strings	Dorothy Bouchier	Paramount	Central	10.45
..	..	11	You Made Me Love You	Stanley Lupino	Wardour	Hippodrome	10.45
Mon.,	..	14	Life in the Raw	——	Fox	Union St. P.H.	11
Tues.,	..	15	The Ghoul	Boris Karloff	W. & F.	Regent	11
..	..	15	Story of Temple Drake	Miriam Hopkins	Paramount	Central	10.45
Wed.,	..	16	Study in Scarlet	Anna May Wong	Gaumont-Ideal	Regent	11
..	..	16	College Humour	Bing Crosbie	Paramount	Cinema House	10.45
Thur.,	..	17	90° South	——	New Era	Union St. P.H.	11
..	..	17	Reunion in Vienna	John Barrymore	M-G-M	Cinema House	11

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CHIEF Operator-Electrician, W.E.; first-class man; disengaged; life experience; highest credentials.—Reply, H. Jackson, 29, Portland Road, West Bridgford, Notts.

OPERATOR-ELECTRICIAN, experienced all principal makes of sound systems, projectors, etc.; accept moderate salary.—M., Box 406, Kinematograph Weekly.

PATENTS.

A. MATHISEN, B.Sc. (Eng.) (formerly Pat. Dept. W.E.). Specialist; Patents covering kinematograph sound apparatus.—First venue House, High Holborn, London.

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